

MODERN DRUMMER™

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71002

A Special Tribute
GENE KRUPA

Biography

Transcriptions

Discography

Portraits From The Past

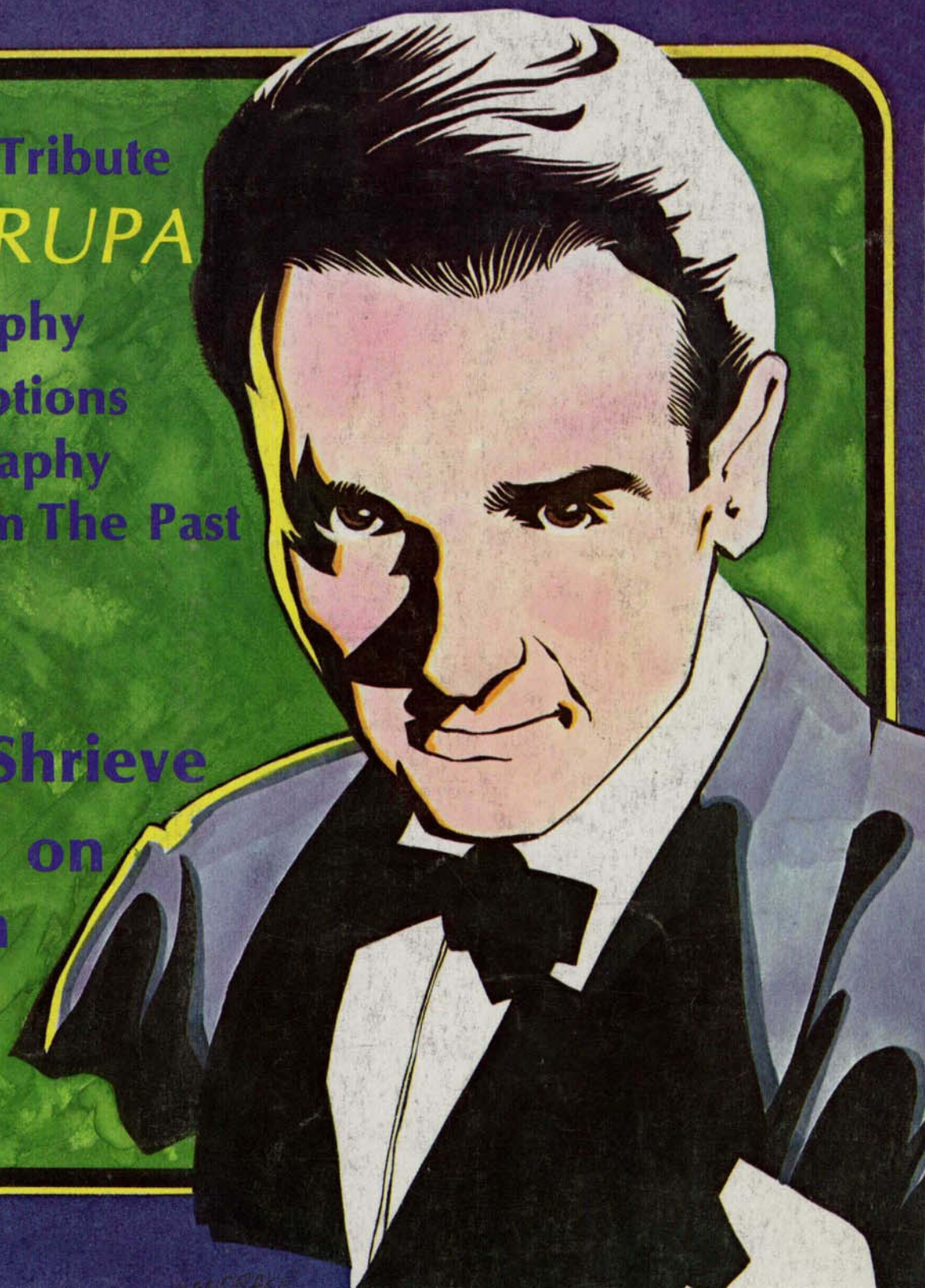
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Michael Shrieve

Close-Up on

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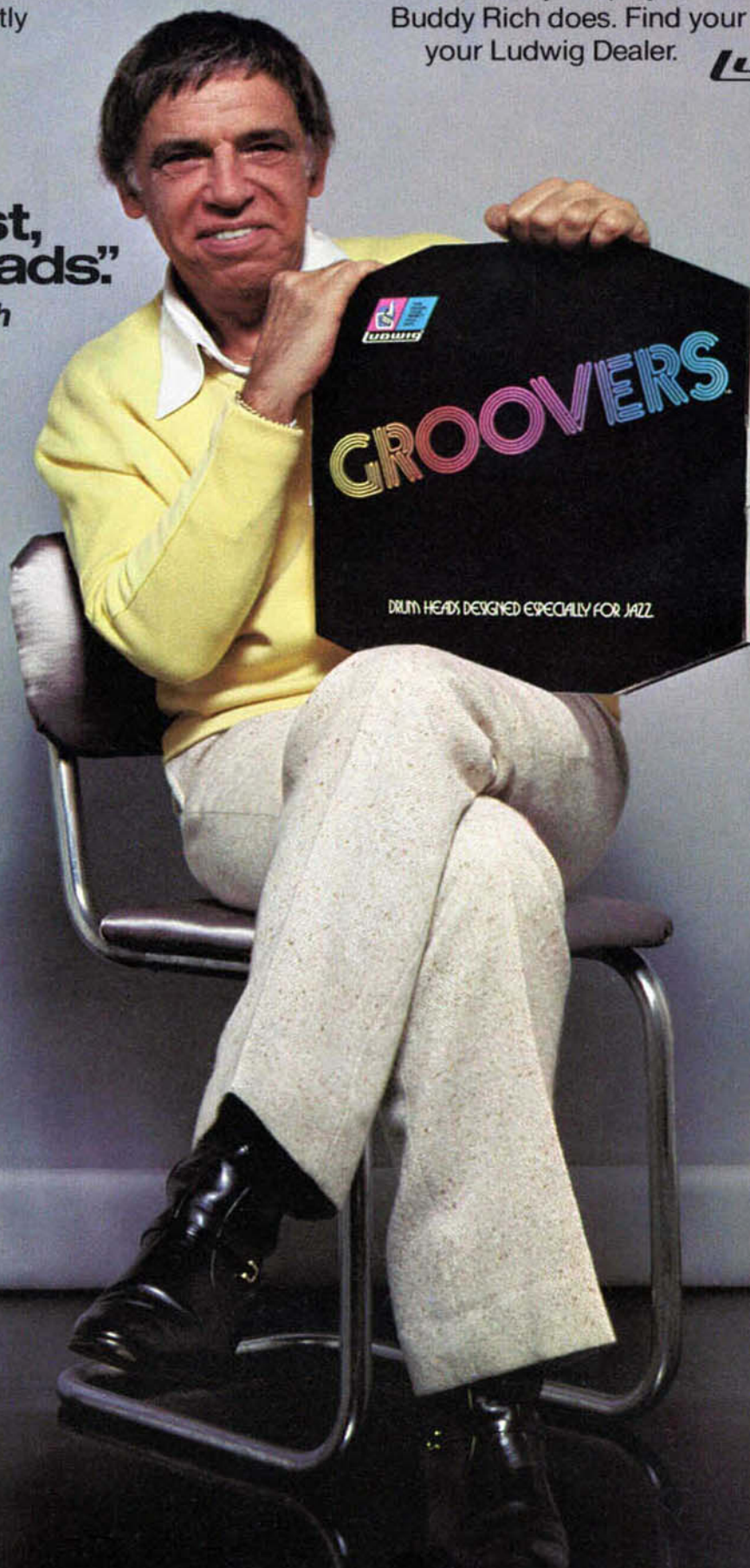
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FEATURES:



GENE KRUPA

This special tribute issue honors the legendary Gene Krupa. A master of the instrument, Krupa created a respectable place in the music world for drummers. We've pointed out the highlights of Krupa's successful career (which spanned nearly five decades) in words, pictures and musical transcriptions. 12



VARI-PITCH

The inventor of Pearl's *Vari-Pitch*, Randy May, discusses the instrument and its obvious advantages for drummers. Photographs of the oscilloscope used to test *Vari-Pitch* sound waves are also a part of this special report. 28



SYNDRUMS

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MICHAEL SHRIEVE

At 17, Michael Shrieve became the drummer for the innovative group Santana. Shrieve gained much acclaim for his drumming prowess and discusses his approach to drums. Shrieve also explains his reasons for leaving Santana and eventually forming his own group, Patterns. 30

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EDITOR'S OVERVIEW



Gene Krupa was once quoted as saying: "I'm happy I succeeded in doing two things; I made the drummer a high priced guy, and I was able to project enough so that I could draw more people to jazz." Without a doubt, an unpretentious opinion of a musical contribution which was considerably more extensive than Gene chose to give himself credit for.

Prior to Gene Krupa, the drummer was not nearly as respected a musician as he is today. Outside of basic timekeeping and supplying background novelty effects, the role of the drummer had never been clearly defined. The potential of the instrument hadn't been fully realized. Krupa changed all this. He gave the drummer an identity. He transported the instrument from the shadowy background to the center stage spotlight. And in the process, the drummer was given his opportunity to be a star, a leader, a key member of every musical aggregation that was to follow.

Few drummers haven't been influenced in some way by Krupa's playing. His drumming concepts, passed down from one player to another, are actually a part of us all. His 1979 nomination to the Modern Drummer Hall of Fame was still another indication of the respect and admiration drummers of all ages have for Gene Krupa.

Surely there's not a percussion manufacturer or music publisher in existence who doesn't owe a debt of gratitude to Krupa. The development of the modern day drum set as we know it was certainly a result of the influence Gene had on the evolution of the entire percussion industry. An influence which was indeed far-reaching and all encompassing.

This issue has been on the drawing board for the past six months. We've tried to capture the essence of the man and his music through words and pictures. Along with a career profile, we've included a discography, several transcriptions, a look at the small group years, Gene's personal thoughts on drumming, and comments from musical figures who knew and loved him.

Whenever a publication undertakes a project of this magnitude, there are many people to thank: Roy Anderson of the Gene Krupa Jazz Association, the staff of the Rutgers University Jazz Institute, Peter Mallon, Henry Adler and Cozy Cole. And special thanks to the late Roy Knapp, dean of drum instructors and loyal supporter of the Krupa legacy, who passed away just prior to the release of this issue. Finally, mention must go to MD's Features Editor Karen Larcombe who was responsible for coordinating the entire project. As coordinator, she researched scores of sources, wrote tons of letters, made hundreds of phone calls and weeded through piles of photographs to move this issue from a concept to the finished product. Also, the credit for our original cover art design goes to Tom Mandrake, MD's new and very talented Art Director.

I never had the privilege of meeting Mr. Krupa, a fact I deeply regret. However, during my years as editor of MD, I have had the opportunity to associate with many musicians who knew him well. The consensus of opinion has never wavered; friendly, serious, dedicated, self-disciplined, a total musician. Gene was a man obviously respected by everyone he came in contact with. Though I never knew him, I think it's apparent that had it not been for Gene Krupa, there probably would not have been a reason for the existence of the publication you're reading at this moment. In light of this, MD dedicates this issue in its entirety to the memory of Gene. A man especially important to me, as he should be to each and every one of us.

READERS PLATFORM

I enjoyed the interviews with Bernard Purdie, Grady Tate, Herb Lovelle and Ralph MacDonald in your May/June issue. All the articles were top rate. After having read the entire magazine, I still find myself picking it up every now and then and re-reading all of the material. I know now that in the future I'll always look forward to the upcoming issue of your magazine.

JODY ROBERTSON
HURST, TX

I was thrilled to hear of a Gene Krupa commemorative issue. I'm sure many drummers will appreciate what you are doing to make available past impressions of maybe the most important single man in drumming history.

I'd like to relate an experience I had with Mr. Krupa in the fall of 1963 when I was a senior in high school in a small Missouri town. Gene Krupa was to appear at the Crystal Palace in Gas Light Square. I hitched to St. Louis to see Gene Krupa and saw a good show with Charlie Ventura on sax. After the show, Gene disappeared behind a curtain and so I hopped on stage to follow him. The stage manager tried to stop me. Gene heard us shouting on the stairs and told the stage manager to let me in. I couldn't believe it, I was actually going into Gene Krupa's dressing room. He was very nice and he wanted me to know I was welcome and that he wasn't just going to throw me out. There was an interviewer there from some paper and I listened to the interview from beginning to end. Mr. Krupa asked me if I was a drummer and wanted to know all about what I was playing. I didn't have much to say because I had only started playing. He gave me encouragement and an autographed picture which I treasure. The gesture of letting a seventeen year old kid in to see him with no introduction or appointment impressed me and still does. I'm sure he didn't let everyone in, but Gene Krupa let me in and I'll never forget it.

RON REESE
NEW YORK CITY

I have been waiting to write this letter with hopes that possibly you would rectify the situation, but since you haven't, I am compelled to write. I am speaking of Keith Moon, the late drummer for the Who. You have failed to mention him since his death in the fall of last year. Moon was a pioneer in rock drumming. He lifted the drummer's role from a timekeeper only, to that of a creative, musical voice in the band. He was a stylistic performing innovator, whose playing brought the rock drummer into the limelight. Listen to his work on *Tommy*, or early singles like "I Can See For Miles." These works, as well as his other studio and live work with the Who attest to his creative genius. As a drummer and a fan, I feel a great debt to him for the musical inspiration, entertainment and listening enjoyment he provided me and his countless fans. I feel that your failure to mention Keith Moon's death was a gross oversight (which I hope it was).

LEE NEGIN
WEBBERVILLE, MI

There are so many variables to drumming that it is truly frustrating at times. Pedals, cymbals, heads, sticks, drums, stands, overtones, and of course the people who think playing drums is easy. Nothing to it. Being a session drummer for many years, I have had to deal with these problems in a professional manner without the help of anyone who really knew what they were talking about. Your magazine will take a lot of frustration out of drumming for the professional drummer, semi pro drummers, and of course the beginning student. I thank you for all the drummers present and future.

JOHNNY GRAHAM
TULSA, OK

On behalf of Mansfield State College I want to thank *Modern Drummer* for your interest in the Eastern Division of the 8th International Percussion Symposium held on our campus.

The support you have shown through your scholarship made it possible for a deserving percussionist to expand his techniques, ability and musical growth. It is also through support such as yours that music education will survive in spite of current budgetary problems.

RICHARD TALBOT
SYMPOSIUM COORDINATOR

I enjoyed reading the results of *Modern Drummer's* first readers poll, but quite frankly I was very surprised not to find Ed Shaughnessy, Jake Hanna or Bob Rosengarden even placing. What do those drummers out there listen to?

JOHN RITCHIE
CAPE GIRARDEAU, MO



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This is in answer to questions in It's Questionable. In order for a drummer and bass player to kick a band, they both must play a set rhythm pattern of notes set down against a melody. The drummer's foot and bass player's notes should both hit on the same number of notes and also play against each other and off time of each other varying together at all times. This gives you a band with two sections, drummer and bass playing rhythm section plus the rest of the band playing melody and solos, etc. If you listen to any of your favorite groups or albums you will find this to be true — both are always there together. A drummer's ear should be trained to pick out the bass lines as soon as he hears a band or records being played. Jamming with many different people and listening to all kinds of music will really open your ideas on this and teach you to above all, be open-minded about your playing and be able to take constructive criticism.

RALPH TRUSSELL
PITTSBURGH, PA

I have a tendency to agree with the letter Mr. Francis wrote for your May-June issue. No longer are country drums just a rim shot on the 2 and 4. Today they incorporate everything, from reggae to rock to big band swing. If you don't believe me just ask Larry Londin or Buddy Harman. They know.

JACK PROPPS
YUKON, OK

This has to be a first. I can't argue with any of the results of your first annual readers poll. The categories were precise and the winning choices superb. Now if we could only straighten Playboy's warped jazz music poll.

BRAD BYERS
DENVER, CO

You have yet to mention Neil Peart of Rush in your magazine. I think it's about time to give Neil the credit he deserves. He has to be the best rock drummer in the world. He also writes almost all of Rush's lyrics. He's not an ordinary drummer. Neil Peart is special to me and many others too.

VINCE LEONE
PITTSBURGH, PA

The results of the readers poll represent a revelation of the "state of the art" of drumming. Among such a myriad of drumming styles and various musical worlds, all the winners and runners up share one common characteristic — exceptionally tasteful musicianship.

Conspicuous by their absence were "flashy" players. The modern drummer obviously is listening more intelligently than ever before. Only the truly valid drummers ranked in the winner's circle, a terrific commentary on the taste of those who voted.

While my choices varied slightly from the final tally, my candidates ranked as runners up. Since selections at this level of play are so subjective, I don't feel I lost on any count.

There is no such thing as the "world's greatest" anything, and such a goal would be more self-defeating than productive. But if we had to select the "world's greatest drummer" I suggest as close as we would come would be to put all the winners and runners up into one room and announce, 'he's in there somewhere.' I personally think his name is Bellson.

BURT DOTSON
TULLAHOMA, TN

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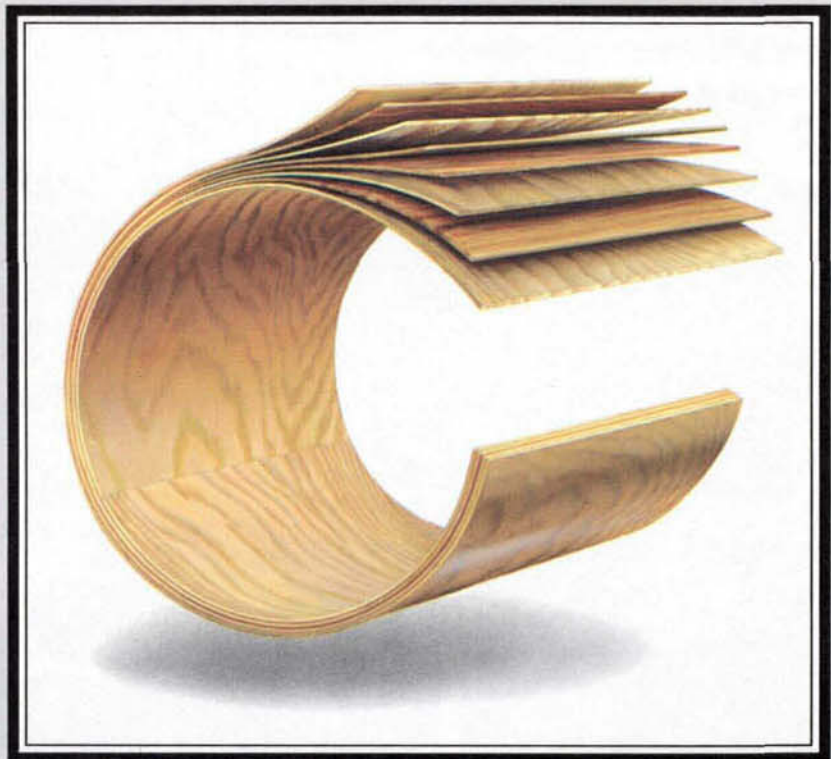
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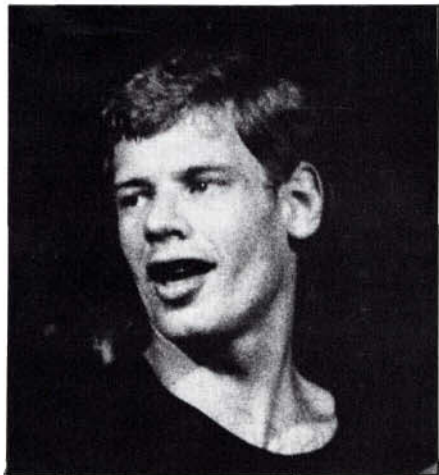
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ASK A PRO



BILL BRUFORD

QUESTION: I watched you play in concert and I noticed that you use the ball of your foot rather than a heel-toe approach to playing your bass drum. How did you develop this style, and also what kind of bass drum pedal do you use?

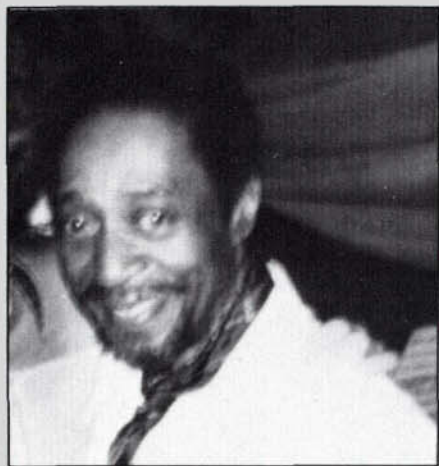
DENICE LATINI
ASBURY PARK, NEW JERSEY

ANSWER: *It was a natural thing that occurred. It came about from being on the gig, not from doing exercises with the bass drum foot. I use the ball of the foot for extra power, although sometimes it's foot down on the plate. I use a Ludwig Speed King Pedal.*

HERB LOVELLE

QUESTION: I really would like to get into studio work. My question is how do you get into it, and where do you find people like yourself who are qualified to train someone like myself?

JOE HOLLY
HAMILTON, OHIO



ANSWER: *There is no clear cut way of going about it that I know of. If you were to ask every successful studio musician how he got there I'm sure you would get that many different answers. You have to travel your own road. Help and connections will be from the people you've come in contact with, so get as many people as possible to hear you play. Make your interests known, be friendly, ask questions, watch, and listen. This will be your training. Even if you are on the road, find out where the action is and set aside some time from your schedule to visit the places and the people who are directly involved. And by all means, enjoy doing it.*

BOB MOSES

QUESTION: Do you have any suggestions for working on hand and foot coordination?

BAL CULLITON
DENVER, COLORADO

ANSWER: *I look at it as a three step process. Step 1, play an 8th note flow with single strokes. Singles first, because if you can't make it even with single strokes, then there's no sense in going to doubles. Step 2, vary the sticking of the single strokes with the hands. Then step 3 is being melodic. Including the feet with the hands. And then do the same thing with triplets. If you see it becoming uneven, go back to playing single strokes to check yourself. Work to eventually achieve a melodic flow of 8th notes and triplets. Also, practice everything you practice with your hands, with your feet.*

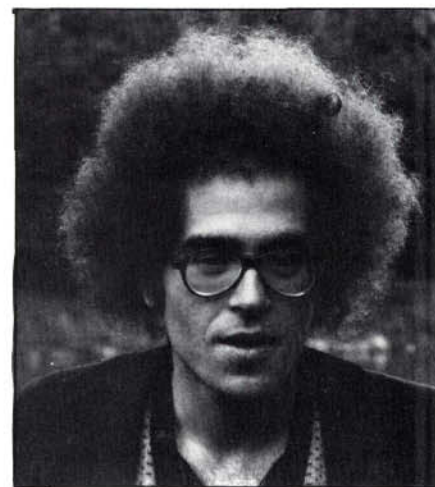
IRV COTTLER



QUESTION: After playing the same book for so many years with Frank Sinatra, how do you stay fresh?

GREGORY SALLEY
BRISBANE, AUSTRALIA

ANSWER: *It all stems from Frank Sinatra. He keeps everything fresh, and it rubs off on me. It's like playing everything for the first time!*



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IT'S QUESTIONABLE

by Tony DeNicola

Q. I just joined a drum corp and the first day we got together I was given my music. What are these markings above my part? They're definitely not accent marks, they look like arrows or something.

J.V.
LaCresenta, CA

A. They are probably visual affects written in by your corp's leader or instructor. Sharp, clean visual affects are seen on some very disciplined drumlines.

Q. Did Gene Krupa ever write a drum instruction book?

B.M.
Chicago, IL

A. Yes. Gene Krupa Drum Method, edited by Rollo Laylan, published by Robbins Music Corp., New York, NY.

Q. What is a back beat? What is the difference between a strong, moderate or heavy back beat?

V.C.
Cranston, RI

A. A back beat is the accent in 4/4 time which falls on the 2 and the 4. With the bass drum usually played on 1, 2, 3, 4 or the 1 and the 3, the back beat is generally played on the snare drum while the other hand plays time or maintains the rhythm. The difference between strong and moderate would be in the volume of your dynamics. Strong and heavy probably refers to the same volume level.

Q. As a working drummer I would like to expand my musical knowledge melodically and harmonically. Can you recommend any good self-teaching books on basic music theory?

E.B.
Northbrook, IL

A. Ear Training and Sight Singing Applied to Elementary Musical Theory. A practical and coordinated course for school and private study by George A. Wedge (Publisher: Schirmer Books) is an excellent hook for percussionists interested in expanding their musical knowledge.

Q. Who was the original bass player and drummer who recorded "The Big Noise From Winnetka?"

L.F.
Queenstown, New Zealand

A. Bassist Bob Haggart, and drummer Ray Bauduc were the originals. Haggart created and whistled the tune.

Q. I read in Modern Drummer Vol. 2 #1, Jan. 1978 about the C&C Telescopic Snare Drum used by Larrie Londin. Could you tell me the address of the firm or give me more information about it?

M.Z.
Bologna, Italy

A. The C&C Telescopic Snare Drum has a range from 5 to 7 inches. The drum telescopes in 1/2 inch intervals by removing sets of screws. They are usually made of stainless steel, although some brass snare drums have been produced. The drums list from \$350 to \$400. For information, write to: Charles Cordas, C&C Co., Box 975, Clark, N.J. 07066

Q. Where can I find an accurate and concise listing of the 26 rudiments? Some books and lists omit some and include others leaving me still in the dark concerning what the exact 26 are.

A.C.
Wallington, NJ

A. The most established and most practical rudiments are the 26 listed in the N.A.R.D. (National Association of Rudimental Drummers) Book published by the Ludwig Drum Company. These same 26 are also included in some of the Slingerland Drum Company's educational material. Contact Ludwig at: 1728 N. Damen Ave., Chicago, IL 60647, or the Slingerland Drum Company, 6633 Milwaukee Ave., Niles, IL 60648.

Q. What is the best way to get a new drum product into the marketplace? Any information on this subject will be greatly appreciated.

E.M.
The Munger Drum Studio
Ozone Park, NY

A. First contact a reliable patent attorney, and obtain a patent on the idea. On the advice of your attorney, after it is patented, you can approach a percussion manufacturer related to your product. Or, depending on what it involves to make the item, manufacture it yourself. If you decide to produce it yourself, you may want to advertise it in the music trade journals, and eventually rent or share exhibit booths at the various music trade shows.

Q. Where are Cana-Sonic drum heads made, and would you know where I can get a few shipped up here? They are very difficult to find in Canada!

M.W.
Edmonton, Canada

A. Cana-Sonic drum heads are made at Ancris Percussion Products, 415 Howe Ave., Shelton, CT 06484. Their exclusive distributor for Canada is Drums Only Inc., 2163 Kinsway, Vancouver, B. C. V5N2T4.

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Gene Krupa



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Gene Krupa

1909-1973

By Karen Larcombe

"I'm happy that I succeeded in doing two things: I made the drummer a high-priced guy, and I was able to draw more people to jazz."

The above quote of drum master Gene Krupa was not an example of unsubstantiated ego. Krupa was merely aware of the facts — he was the leader among drummers, the first to bring any semblance of esteem to the instrument. This is the reason drummers today revere Krupa and hope to, in some way, hold onto a small part of the Krupa legacy.

Adoration and fame was something that Krupa knew throughout his career. The teeny-boppers and swing addicts couldn't get enough of the handsome drummer who could drive any band to new heights of innovation. Krupa was an original and as such, notoriety followed him like a shadow. No facet of Krupa's background

or career escaped media attention, not even from the motion picture industry. In 1959, Columbia Pictures released the *Gene Krupa Story* starring Sal Mineo. The film was considered an artistic failure. Critics found the exaggerations, anachronisms and dramatics, characteristically stamped on film bios, a detriment. Mineo, however, was lauded for his mastery of Krupa's facial expressions, but little else in the film was found praiseworthy. It is difficult to understand why Hollywood scriptwriters found it necessary to alter the events of the drummer's much acclaimed career.

Gene Krupa was born on January 15, 1909 and raised on Chicago's South Side. He was the son of Polish-American parents. The youngest of six children, Krupa and his mother originally planned that he would become a priest. Subsequently, Krupa was educated at St. Bridges and Immaculate Conception schools, Bowren High School and St. Joseph's College.



As a young boy, Krupa met many exiled musicians of New Orleans who, after Storyville closed, packed their bags and moved north to Chicago. Zutty Singleton met Gene at the time, when his talents were as yet, untapped.

Chicago from 1915 to 1929 was a major center of innovative music. Some of America's greatest musicians came out of Chicago during this time period including: Jesse Stacey, Eddie Condon, Pee Wee Russell, Jimmy McPartland, Dave Tough, George Wettling and Benny Goodman.

Krupa's first introduction to music came while working as an errand boy in a local music store. Many times he would go off by himself and listen to the records. For a time, he played saxophone. But, it was in a dance hall that Gene had his first meeting with a drumset and it was instant love. Sensing Gene's potential, his brother went out the next week to buy him a set. At 13, Krupa first played with a band at a jam session. This debut landed him a job with the Frivolians and that summer, he played with Ben Pollack's Orchestra. Later in his life, Gene attributed those two playing assignments as having the greatest influence on his drumming career.

While trying to develop proficiency on the drums or "beating the hides," Krupa also did a lot of listening to develop his musical background. His perseverance paid off. While playing a string of amateur clubs and private parties, the Joe Karper Orchestra hired him as their drummer. This was his first professional job.

A club called the Three Deuces was a musician's paradise and location of nightly jam sessions among Joe Sullivan, Tough, Condon, Bud Freeman and Frank Teschmaker. One evening Benny Goodman dropped by the club and first saw Krupa, then 19, jamming with the group. In 1928, Krupa recorded with the Three Deuces musicians. Under the label of Red McKenzie and Condon's Chicagoans, "Nobody's Sweetheart" was recorded. With the same group, under the name Chicago Rhythm Kings, they recorded, "There'll Be Some Changes Made," "Changes," and "I've Found a New Baby."

By 1928, Krupa relinquished all thoughts of becoming a priest and joined Red Nichols and his Five Pennies for three years. Benny Goodman also joined the Nichols band to record "Chinatown," "On the Alamo," "Dinah" and "Indiana." For George Gershwin's *Strike Up The Band*, Nichols was hired as the orchestra pit leader and assembled the best musicians he knew of: Benny Goodman, clarinet; Glenn Miller, trombone; and Krupa. At this point in his career, Krupa could not read music and during rehearsals, would fake the drum parts. Glenn Miller, however, came to his rescue. According to Krupa:

"I couldn't tell a quarter note from an eighth note and Glenn knew it. So

everytime we got something new to do, I'd pass my part to Glenn who'd hum it for me a few times until I got it in my head and then I'd play it.

"There must have been 40 men in the band and I'd be drumming away with all my might when Red would signal me to give. I just didn't have the technique to control the drums without killing myself. I was a jazz drummer, not a musician. I used all the Chicago beats, four with one hand and a light press with the other on the second and fourth beats, hand to hand rolls accented and a lot of woodblock rhythms. So, right then and there I resolved to learn the drums technically, from the bottom up. I got myself the best teacher in New York and started in. I used to practice seven and eight hours per day. At the same time, I'd go up to Harlem after the job and watch tap dancers and great drummers like George Stafford and Sonny Greer. I learned a lot of rhythmic beats that way."

During the run of *Strike Up the Band*, Gene recorded, "Rockin Chair," and "Barnacle Bill" with Hoagy Carmichael. Carmichael's sidemen included: the Dorsey Brothers, the Goodman Brothers, Bud Freeman, Joe Venuti, Eddie Lang and Bix Biederbecke. With the end of the show, Gene played his last date with Red Nichols in Gershwin's *Girl Crazy*. By 1931, he joined Irving Aaronson and His Commanders and after a year, toured with Russ Columbo's band. Benny Goodman organized the band for Columbo and they spent a summer at Woodmansten Inn.

Goodman and Krupa eventually parted and it was not until 1934, while playing at the Music Hall Restaurant, that Goodman, now with his own band, decided to assemble the top musicians and tour Europe. The band personnel included Wilson and Krupa. The tour, however, never happened but Krupa became a member of the Goodman Orchestra. From 1935-1937, Goodman's fame escalated, as did Krupa's. Goodman wanted a drummer who could "swing" and felt that only Krupa could meet his standards.

Of Krupa, Goodman said, "From the time he joined us, Gene gave the band a solidity and firmness as far as rhythm was concerned, that it never had before."

According to Krupa, on working with Goodman, "I worked with (Buddy) Rogers one year and then I joined Benny Goodman. That was the greatest thrill of my life, an opportunity to play straight from the heart jazz with a full band of top-notchers. I took the band as seriously as Benny did and worried all the time about each new man and how we were going over.

"Of course, Benny had a tough time getting started. I remember when we were playing Elitch's Gardens in Denver that we never had more than five people on the floor and it was very discouraging. One night, Benny laid out a lot of rhumbas and stocks.

'What's up Benny,' I said.

"Benny shook his head. 'I guess this jazz idea of ours is no good. I'm going to get people to dance if I have to play all the mouse music ever written.'

"I shook my head right back. 'Look Benny, I'm making \$85 a week with you and if you're going commercial I might as well go back to Buddy Rogers and make \$125 a week. Let's stick to your original idea even if we go under.'

"Benny did and a week later at the Palomar in Los Angeles, we clicked — for good."

Though Krupa became established with Goodman's Orchestra, it was the fame of the Benny Goodman trio and quartet that had much to do with Krupa's rise in the music world. It all began at a party in the home of jazz singer Mildred Bailey. Teddy Wilson sat at the piano to provide some music for the guests. Goodman followed Wilson's lead and took out his clarinet. A cousin of Bailey's had set up his drums in the living room. Krupa sat behind the drums and the three began to jam. The idea of the Benny Goodman trio was born. Several days later, Goodman arranged a recording date with Wilson and Gene. Such memorable cuts as "Body and Soul," "After You've Gone" and "Someday Sweetheart" were recorded.

The Goodman Quartet, equally as popular as the trio included Lionel Hampton on vibraphone. The trio came upon Hampton at the Paradise Nightclub in Los Angeles, and to his surprise, wound up on the bandstand with him. They played together for several hours that night and so impressive was Hampton, he was invited into their circle, making the famous trio a quartet.

Though Krupa was perfect for the Goodman Orchestra, problems developed. It was rumored that Krupa's technique and showmanship drew attention away from the orchestra, particularly Goodman, and that their relationship suffered because of it. But Krupa tried to dispel those rumors in an interview with Ken Alden shortly after his exit from the band.

"All my life I've wanted my own band. I've sweated and saved for it. Leaving Benny had to happen. It was never a case of not getting along with Benny. Let me tell you he's a swell guy and a wonderful musician. You see, Benny used to let me lead the band when he got off the stand. I was sort of concert master of the outfit. I got to like the feel of it. And I wanted more."

KRUPA'S BAND

"About 4,000 neighborhood and visiting cats scratched and clawed for points of vantage in the Marine Ballroom of Atlantic City's Steel Pier on Saturday, April 16 and then, once perched on their pet posts,

proceeded to welcome with most exuberant howls and huzzahs the first public appearance of drummer man Gene Krupa and his newly formed jazz band. The way the felenic herd received, reacted to and withstood the powerful onslaughts of Krupa's quadruple "f" musical attacks left little doubt that Gene is now firmly entrenched at the helm of a swing outfit that's bound to be recognized very shortly as one of the most potent bits of catnip to be fed to the purring public that generally passes as America's swing contingent . . . Throughout the evening the kids and kittens shagged, trucked, jumped up and down and down and up, and often yelled and screamed at the series of solid killer-dillers."

*George Simon
Metronome. 1938*

George Simon's review of the Gene Krupa band debut exudes the same amount of enthusiasm as Krupa's style of swing caused. At the height of its tremendous popularity, the band featured trumpeter Roy Eldridge and lead vocalist Anita O'Day. Of O'Day, George Simon said: "Her rhythmic, gummy, illegitimate style first confused but soon converted many listeners. Whereas most band girl singers had projected a very feminine or at least cute girl image, Anita came across as a hip jazz musician. She would dress in a suit similar to those of the musicians, and when she'd sing she'd come on strong, full of fire, with an either-you-like-me-or-you-don't-but-if-you-don't-it's-your-loss-attitude."

Krupa had his eye on Eldridge for a long time and, when Eldridge finally consented to join the band, Krupa was ecstatic. Some of Krupa's most successful recordings were made during this period, such as "Georgia On My Mind," "Green Eyes," "Thanks For the Boogie Ride," and "Let Me Off Uptown."

Though the relationship between Krupa and Eldridge was affable, the same could not be said for O'Day and Eldridge. For undisclosed reasons, they did not get along and the riff resulted in O'Day's exit from the band. Finding a replacement for O'Day was a problem and several male vocalists were shuffled in and out of that spot, the most successful being Johnny Desmond. Ray Eberle and Howard Dulaney also performed briefly with the band.

Krupa was forced to leave his band in 1942, a result of his arrest for possession of marijuana. Though the charges were eventually dropped, Krupa served 84 days in jail. Upon his release, Krupa re-joined the Benny Goodman Orchestra for several weeks. The experience was personally tragic and yet it did not seem to taint his career in any way. The public still loved Krupa and in 1944, he regained his title as the most outstanding drummer in the United States. In that same year, he

toured with the Tommy Dorsey Orchestra for 6 months, gaining the confidence to form another band, a big-band like Dorsey's with full string section.

The new band was not what Krupa's fans expected. Used to the "swinging" quality that made audiences love the "King of the Hidebeaters" a new Gene was being offered to them. Krupa set himself in the role of bandleader, seldom playing the drums. When he did play, Krupa's performances were full of flash, cramming as much technical prowess into his playing as to become a disadvantage. The new band was even less of a hit with music critics. In his July 5, 1947 review for *Melody Maker*, Gerald Pratley said: "The band, and Krupa, seemed noisy and without discipline. It created no atmosphere, and to me there was neither excitement nor inspiration in his performance."

Eventually, Krupa switched back to the kind of swinging music that made him famous — recording "Leave Us Leap" and "What's This?" In 1951, Krupa became affiliated with the Jazz At The Philharmonic troupe for three years and led several trios and quartets, the first quartet with Charlie Ventura and Eddie Shu.

Another successful venture of Krupa's was the drum school that he and drummer Cozy Cole opened in 1954. In two years, the school averaged 135-150 students per week.

Though the remaining years of his life were less active due to a heart attack in 1960, Krupa tried to maintain a steady working schedule. He was limited to playing about 6 months out of the year, mainly at the Metropole in New York. At this time in his life, Krupa became reflective on the state of drumming and the art of jazz in two separate interviews with George Simon:

"Jazz is becoming too self-conscious. It's getting to be that guys are concentrating too much on what not to play instead of what to play . . . I always try to produce some sort of sound that will blend with what's going on. For example, there are a lot of different timbres you can get from just one cymbal. Sometimes, I'll play it lightly with the tip of the stick and let it really ring. At other times, a choked sound with no overtones fits better, so I'll hit the cymbal rather hard and let the stick stay on it a little longer to kill the ringing. The same goes for the drums themselves. Many drummers don't know how to tune their snares and bass drums right. And they just forget about them and lay on that cymbal.

"To me a drum solo must have substance and quality. Each one is something in itself. Before I begin, I try to have a good idea of what I'm going to play. And while I'm playing, I'll hum some sort of thing to myself. Even if it's only in raw form such as boom-did-dee, boom-did-dee, boom-did-dee, boom, and then follow that with a rhythmic sound (which I try to hear inside of me before I play it) that will round out the phrase. Each syllable that I hum to myself is not only a separate beat, but also a separate sound.

"The point is that all the time while I'm playing, I hear the tune and try to relate what I'm playing to it. I guess I'm like any jazz musician who thinks as well as feels. That's what we're supposed to do, isn't it?"

Krupa decided in 1967 to retire, explaining. "I felt too lousy to play and was sure I sounded lousy." But the lure of the stage, audiences and the music brought him back three years later. He appeared with Benny Goodman, Lionel Hampton and Teddy Wilson several times, their most memorable performance being opening night at the 1973 Newport Jazz Festival at Carnegie Hall.

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ADVICE FOR DRUMMERS FROM GENE KRUPA

1. *Assure yourself that you have a good sense of rhythm and a beat, or all the practice and study in the world won't help you.*
2. *Get a fairly good set (particularly a good snare drum) to start.*
3. *Take enough lessons to get those rudiments cold.*
4. *Keep listening to records and watching other drummers.*
5. *Pay particular attention to your roll and your hi-hat technique as these are used most in dancing drumming.*
6. *Watch your dynamics — you must be able to go from soft to loud and vice versa, easily.*
7. *Work for taste — a good drummer pushes the band and plays behind soloists.*
8. *Concentrate on keeping tempo with good beat at first. Forget solos until you have technique and ideas enough to play a good one.*
9. *Practice constantly and play when and wherever you get a chance.*



DISCOGRAPHY

GENE KRUPA "SMALL" GROUP DISCOGRAPHY

The Best of Gene Krupa (Verve's Choice) — Verve VG — 8594
Krupa and Rich — Clef MGC — 684
Burnin' Beat (with Rich) — Verve V — 8471
The Driving Gene Krupa — Verve MGV — 8107
The Exciting Gene Krupa — Verve MGV — 8071
The Jazz Rhythms of Gene Krupa — Verve MGV — 8204
Big Noise From Winnetka — Verve MGV — 8310
Sing, Sing, Sing — Verve MGV — 8190
Krupa Rocks — Verve MGV—8276
The Gene Krupa Trio at JATP — Verve MGV — 8031
The Original Drum Battle — Verve V — 8369
Hey, Here's Gene Krupa — Verve MGV — 8300
The Great New Gene Krupa Quartet — Verve V6 — 8584
Drummin' Man — Columbia — C2L-29
Gene Krupa — IAJRC — 10
Town Hall Concert — Mainstream — 60189
Ventura/Krupa/Napolean — Oozone (bootleg) 25
The Gene Krupa Trio Collates — Clef MGC — 21
Jazz At The New School — Chiaroscuro CR — 110
Gene Krupa Quartet — Clef MGC — 668
Together Again (Goodman, Hampton, Wilson and Krupa) — RCA — 2698
Gene Krupa Sextet #1 — Clef MGC — 147

GENE KRUPA BIG BAND DISCOGRAPHY

The Drummer's Band — Verve VSPS — 4
Gene Krupa 1938-1939 — Historia H — 637 *German Import
That Drummer's Band — Epic Encore Series EE 22027
The Gene Krupa Story — Verve MGV — 15010 & MGVS — 6105
King Krupa — Swing Treasury/Swing Series 106
Gene Krupa & Orchestra — History of Jazz
Gene Krupa & Orchestra 1949 — Alamac OSR — 2450

To Be Or Not To Bebop — Sounds of Swing LP719
Gene Krupa 1946-1947— Landmark 3
Gene Krupa — Verve 8450 — 68450
Let Me Off Uptown — Verve 8571 — 68571
JATP (with Oscar Peterson) — MARS — 416
The Rockin' Mr. Krupa — Clef — 627
The Essential Gene Krupa — Verve VG — 8571
Krupa/Anita O'Day with Roy Eldridge — Columbia 32663
Gene Krupa's Sidekicks — Columbia CSP — 641
Gene Krupa Triple Album — Columbia B — 753
G. Krupa with Red Norvo & All-Stars — Columbia JEE22009
Drum Boogie/Gene Krupa Live 1946 — Nostalgia Greats 136
Krupa Classics — Columbia 6017 — 78 rpm record
Mutiny In The Parlor — Camden 340
Drummer Man — Verve MGV — 2008
Swingin' With Krupa — RCA/Camden Cal. 340 *Import
Percussion King — Verve V — 8414
Live 1940's (with O'Day) — Sunbeam LJB — 210
Gene Krupa Vol. 9 — Jazz Spectrum
The 2nd Big Band Sound of G. Krupa — *Import
Big Band Sound 1956 — Verve 2317 — 073
Big Band 1958 — Verve 2317 — 113
Rarest Performances — Kings of Jazz 20014
Wire Brush Stomp — Bandstand 7117
One Night Stand — Joyce 1029
Gene Krupa Vol. 2 — Ajax 105

EDDIE CONDON'S ORCHESTRA

"I'm Sorry I Made You Cry" — Parlophone A-2667

RED NICHOLS' ORCHESTRA

Chinatown
On the Alamo — Brunswick 4363
Hallelujah
Sometimes I'm Happy — Brunswick 4701
I Want To Be Happy
Tea For Two — Brunswick 4724
After You've Gone
I'm Just Wild About Harry — Brunswick 4839
Meanest Kind O' Blues
Swanee — Brunswick 4845

Who
Carolina In The Morning — Brunswick 4925

Sweet Sue
Squeeze Me — Brunswick 4953

Embraceable You
I Got Rhythm — Brunswick 4957

Linda
Yours and Mine — Brunswick 4982

Things I Never Knew
Keep a Song In Your Soul — Brunswick 6068

Were You Sincere
Teardrops and Kisses — Brunswick 6070

Love Is Like That
You Don't Know What You're Doing — Brunswick 6118

Just A Crazy Song
You Rascal You — Brunswick 6133

Karavan
O'er the Billow Sea — Brunswick 4908, 6837

Lazy Daddy
There's Egypt In Your Dreamy Eyes — Brunswick 4923, 6838

Sweet Georgia Brown — Brunswick 6841

Stompin' At The Savoy
Breakin In a New Pair of Shoes — Victor 25247

Basin Street Blues
When Buddah Smiles — Victor 25258

Madhouse
Between the Devil and the Deep Blue Sea — Victor 25268

Get Happy
Christopher Columbus — Victor 25279

If I Could Be With You
I Know That You Know — Victor 25290

You Can't Pull the Wool Over My Eyes — Victor 25316

Star Dust
The Glory of Love — Victor 25320

(You Forgot to) Remember
Walk Jenny Walk — Victor 25329

Sing Me a Swing Song
House Hop — Victor 25340
Anything For You — Victor 25350

These Foolish Things
In a Sentimental Mood — Victor 25351

BENNY GOODMAN'S ORCHESTRA

I Gotta a Right to Sing the Blues
Ain't Cha Glad — Columbia 2835D

Dr. Heckle and Mr. Jive
Texas Tea Party — Columbia 2845D

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Portraits From the Past



Above: Gene was caught by surprise in this shot, taken with the Benny Goodman Orchestra. That's Harry James to Krupa's left. Right: Gene with the Benny Goodman Orchestra. The legendary sidemen include: (starting with the back row) Harry Goodman, bass; Krupa; Harry James and Ziggy Elman, trumpets; Murray McEachern, trombone; Vido Musso, Hymie Schertzer, Arthur Rollini and George Koenig, saxophones; and Benny Goodman.



Below: This Timex TV Jazz Special united Gerry Mulligan, Lionel Hampton, Buddy Rich and Gene.



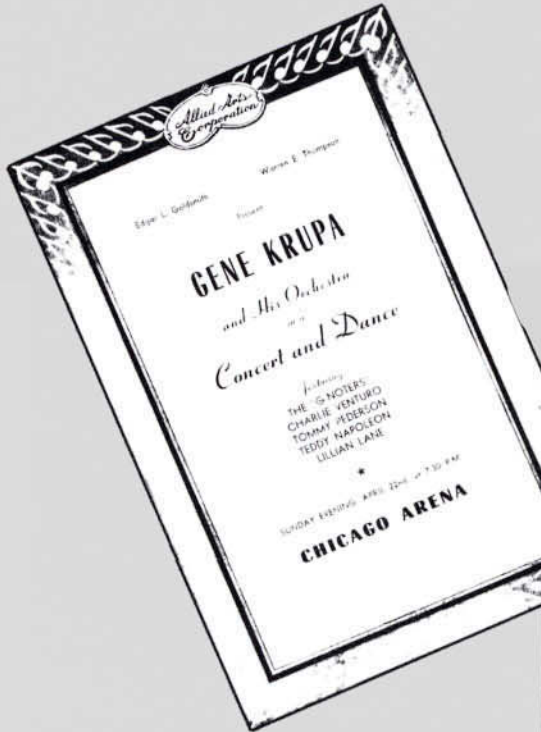
Above: Gene is seated in his 1939 Packard with Avedis Zildjian. The photograph was taken in front of the old Zildjian factory in North Quincy, Massachusetts.



The photos above and right show Gene Krupa's hand in performance. The year was 1941, when the big-band era had reached its peak. Notice trumpeter Roy Eldridge, one of the most popular members of the Krupa band, taking a solo.



Right: The 1973 Newport Jazz Festival reunited the Benny Goodman Quartet. (Left to right) Goodman, Teddy Wilson, Lionel Hampton and Krupa.





Above: *The Gene Krupa Orchestra with Lillian Lane and the G-Noters, circa 1945. This band was unpopular with music critics as Gene added a full string section, like Tommy Dorsey's Orchestra.*

Below: *Cozy Cole and Gene swing during a number on the set of The Glenn Miller Story, 1953.*



Above: *All the sidemen in Krupa's band had tom-toms attached to the sides of their music stands. Those were real tom-toms, not decorations and were worked into the band's musical arrangements.*



Above: *Young members of the Hot Club of Chicago listen to Krupa and two of his bandmen as they rehearsed for a concert to celebrate the club's first anniversary. The year was 1946.*



Above: Gene Krupa on the set of Some Like It Hot with Francis Langford. Gene was playing a 49" Slingerland Radio King drum, custom made for him. That drum can now be seen at Charlie Donnelly's Drum Center, Newington, Connecticut.



Right: Cameramen surround Krupa during the filming of the 1939 movie, Some Like It Hot.



Left: Krupa on the cover of downbeat with Dinah Shore, 1942. Krupa made the cover again in 1950.



KRUPA AND THE SMALL GROUPS: A LESSON IN INDIVIDUALITY AND SWING

by Bruce Klauber

"What we do is provide entertainment. We use showmanship and we work for a good, free swinging feeling. We try to have a balanced repertoire and a good overall sound. We can play hard and we can play the pretty things, too. The point is we want to communicate and we want to please." — GENE KRUPA, 1956.

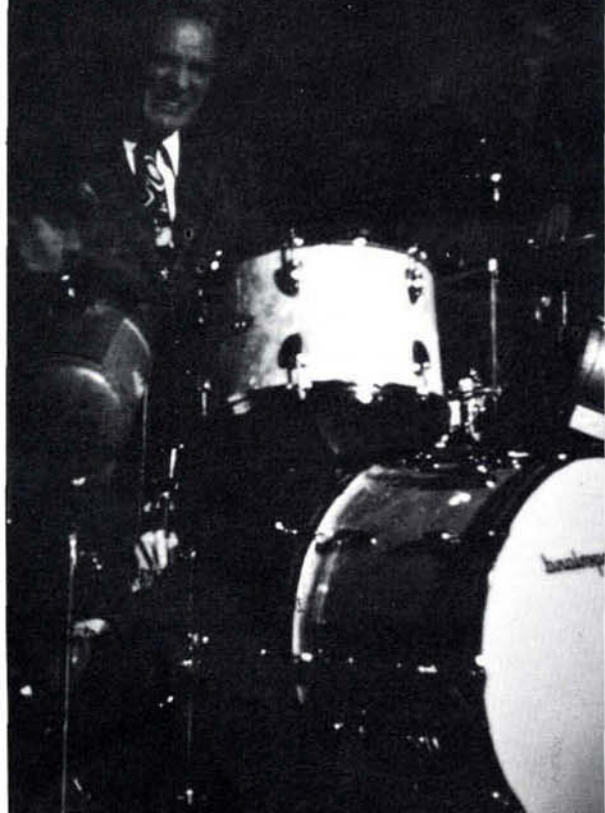
The overwhelming majority of both jazz historians and laymen remember Gene Krupa as primarily, a big-band drummer. The critics are substantially correct in their observations that the late drummer's most innovative work was presented in that context; while fans of the era most fondly and vividly remember him with Benny Goodman and his own large orchestra. However, Gene Krupa's steady association with the big-band ended in 1951, when economic reasons and the form's decline practically forced its demise. Krupa was among the last to throw in the towel. Some regrouped later (Basie), others worked only occasionally with all-star bands (Goodman), but Krupa decided to go the small-group route. It was with a trio or quartet that Krupa spent almost one-half of his career, until his death in 1973. Strangely, it's the period most often ignored and dismissed as lacking in musical substance.

Krupa's small group experience was extensive as a sideman, ranging from his Chicago Rhythm Gang associations with Eddie Condon, etc., to the well documented work with the Goodman trios and quartets. But it was not until 1945, shortly after the formation of his more modern "second band" (which utilized a large string section for a short time) that Krupa presented his own small group for the first time. Pianist Teddy Napoleon, a studio player in radio orchestras, and saxophonist Charlie Ventura, with Krupa since 1942 (save for a couple of months with Teddy Powell's band) were the members of the original Gene Krupa Jazz Trio. They reportedly cut their first sides, the classic "Dark Eyes" and "Body and Soul," after Krupa had been in the midst of an argument about pitch with his band of fiddles and members of the brass and reed sections. As the story goes, he sent the band home and recorded the trio so the booked studio time wouldn't be entirely wasted.

Critics have panned the group's concept in recent writings describing it as "turgid and unsubtle" and "seldom swinging." Two contrasting facts are apparent; at the time the group met with wild approval from the crowd and journalists of the day. The only severe criticism has come in retrospect. These initial efforts, issued on Columbia's now out of print two record set *Drummin' Man*, are amazing to listen to. It is not chamber jazz as in the Goodman groups, or grounded in the then rising be-bop concept. Rather, it is swing at its most basic, heavy and florid, laced with a humorous flavor that is totally infectious. Almost every note was worked out rhythmically, harmonically and climactically, which served to turn the solo spotlight on Krupa. The important thing is, the group swung in its own original way (without a bass) and is almost impossible not to enjoy. The group succeeded in its goal as being a tremendous crowd-pleaser, the arrangement of "Dark Eyes" became a classic, and Charlie Ventura was on the road to stardom, soon to head his own groups and become one of the most popular jazzmen in the nation.

The trio within the band didn't last long. Ventura became a leader in his own right, and from what is known via commercially issued recordings and airshots, none of Krupa's other prominent horn men (Charlie Kennedy and Buddy Wise) could step into Ventura's trio spot. When the big-band broke up in 1951, the haven for mainstream-oriented artists working as soloists was Norman Granz' famed Jazz at the Philharmonic (JATP) troupe. Krupa spent much of the early and mid-fifties with JATP, leading a trio with a resident saxophonist and pianist most sympathetic with his style, usually Willie Smith or Benny Carter on sax and Hank Jones or Oscar Peterson on piano. In the off-season, through about 1952, he continued with a regrouping of the original trio, with Ventura and Napoleon.

The year 1951 is especially notable for Krupa as outside of JATP duties, the trio recorded its first album, and later traveled to Japan, where they were welcomed in a manner more befitting international heroes. According to Ventura, they were greeted with



flowers, gifts and celebrations. Their music was enthusiastically received.

On the recording front 2 years later, Granz, who recorded most of his JATP concerts on the spot and issued them on his Verve (first Norgran and Clef) label, released an album later known as *The Original Drum Battle*, subtitled "The Gene Krupa Trio at JATP." This was a pick-up affair, with Willie Smith and Hank Jones, but it remains to this day one of the best recorded examples of a Krupa small group. The three swing consistently, with the drummer's playing a prime illustration of how to move a band without a bass. In reality, the group sounds much larger, abetted by Jones' strong chords and bass lines, and Krupa's steady (but not without accents), larger-than-life drumming. "Drum Boogie," which features Krupa's definitive solo on that tune, and the wild arrangement of "Idaho" are timeless.

The recording with Ventura and Napoleon, a 1951 ten-inch LP entitled, *The Gene Krupa Trio Collates* was the first issued under the Krupa name for the Granz stable, where the drummer remained until 1964. It was also the last time the three would record together as a trio. Ventura had since modernized his style quite a bit, having just finished a sojourn with his immensely popular "Bop for the People" group, while Krupa did his bit to change with the times. The band suffered slightly for it, but the recording still provides a wealth of swing and entertainment. "St. Louis Blues," which begins at a drag tempo, goes through numerous changes until its speed is increased by the conclusion. "Fine's Idea" (based on the chords of "Blue Lou") is a standout. "Idea," in particular is a fascinating arrangement using some of the "Dark Eyes" round-robin figures.

Ventura was in and out of the Krupa fold for years; it seems there was a place for him in the drummer's groups whenever he wanted it. But for the bulk of the 50's and 60's, Krupa used some other tenor players: Eddie Wasserman on *Gene Krupa at the London House*. Woody Herman's Carmen Leggio (never recorded) and the most steady associate, Eddie Shu.

According to writer Leonard Feather and other observers, Shu led a weird career, from harmonica player-ventriloquist in Catskill resorts to jazz reedman, trumpeter and arranger.

The self-taught Shu recorded with Krupa quite a bit. Shu's style, in the Getz-Lestorian mode was not the most compatible for the drummer. Shu was responsible though, for somewhat lightening Krupa's method of drumming and lending a looser, more airy quality to the group. More importantly, Shu's battery of reeds, brass and harmonica gave the group the added color it needed. The arrangements tended to be less restrictive, giving all more of a chance to improvise.

Shu recorded prolifically with Krupa on the following albums: *Sing, Sing, Sing* (a trio with Napoleon), *Hey, Here's Gene Krupa* (quartet featuring pianist Dave McKenna) and *The Jazz Rhythms of Gene Krupa* (which served to introduce pianist-singer Bobby Scott).

In 1963, Ventura rejoined, and Krupa put together one of his best sounding groups, with John Bunch on piano and Knobby Totah on bass. A year later, the four recorded their first and last album together (also the last jazz album under Krupa's name) *The Great New Gene Krupa Quartet*. Though critics were not entirely appreciative of the effort, even a casual listening to the sides reveals the sound, described as "magic" by one anonymous jazz historian, as one that is truly individual. The quartet achieved, deep, splashy, bright aura, due in part to the deep tones of the Krupa drums and judicious use of the swish cymbal.

Pianist John Bunch, whose varied and illustrious career included tenures with Maynard Ferguson, Tony Bennett (as conductor and musical director) and Benny Goodman, played with Krupa's quartet from 1961-1965. Bunch, one of the most consistently swinging players said he sometimes had to endure some not so subtle accusations from would-be hipsters, as to why he would play with a "cornball" like Krupa. One must realize, of course, that John Coltrane enjoyed his highest degree of prominence at this time. However, Bunch had nothing but the highest accolades for

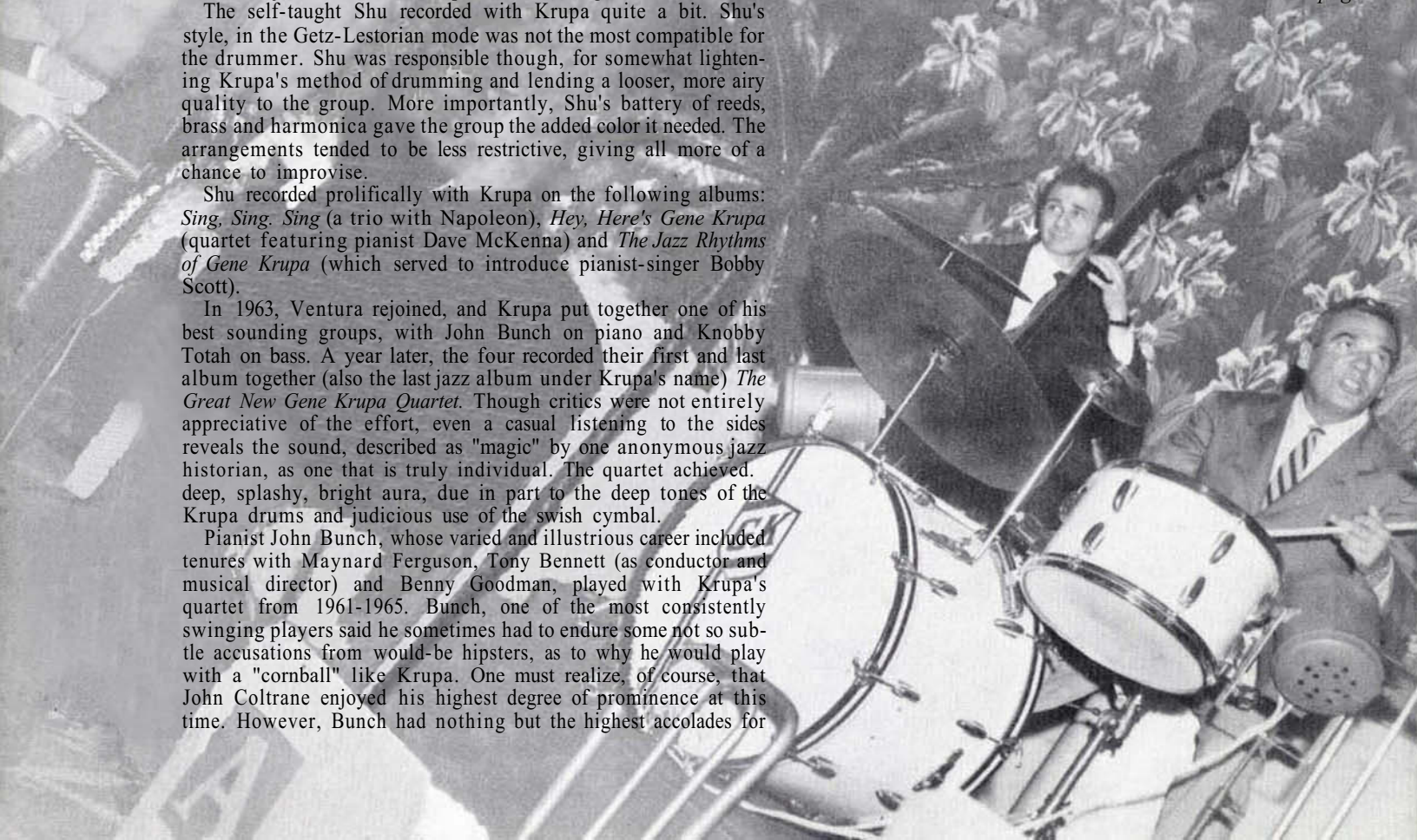
Krupa the man and Krupa the player. "He taught me music, the importance of variety in a program ... the music was never boring," says Bunch. "The man was very good to me and I learned a lot." In response to the finger-waggers' comments about Krupa's less-than-modern style of playing, Bunch said, "I loved the way he played behind me."

The quartet's repertoire which then included tunes like "Flyin' Home," "Undecided" and Lester Young's "Tickle Toe," were all head arrangements, says Bunch, who was also responsible to a degree for teaching the various incoming tenor players and bassists the largely unwritten charts. Everyone who ever worked with him clearly had the highest regard for Krupa and the music. Pianist Bobby Scott has said, "I loved the man ... he was like a father to me."

The toll that bad health had taken on Krupa was evident on the "Great New Quartet" LP, as well as in the infrequent public appearances he made until his self-imposed retirement in 1967, and in his return to concerts and clubs about a year later. Although the once wild solos were carefully constructed by the drummer to be physically less demanding, the time keeping, four and eight bar breaks and arrangements were as swinging as ever. In Krupa's much publicized return to playing in the late sixties, during a gig at New York's Plaza Hotel with Eddie Shu, Krupa went so far as to present a little avant-garde inspired chordless riffing on "Caravan" and a couple other numbers (Shu, at this point, had been influenced by Coltrane and other modernists to a degree).

Though the parallel has never been drawn, when musicians are nearing the end of their career, they often revert back to a style they played in the earliest stages of their professional lives. Toward the end, Krupa was featured with Chicago Gang-influenced players like Bob Wilber, Wild Bill Davison and Eddie Condon in a series of concerts at various schools and colleges. The last recording ever issued featuring Krupa was a 1975 venture on the Chiaroscuro label titled *Jazz at the New School*. It is a seriously ill Krupa playing on this session (it had recently been publicly revealed that he was suffering with leukemia for some time), but it nevertheless is a performance full of fire and swing. John McDonough, in down

continued on page 59





Reflections

"I knew Gene since I was 19. We were very good friends. Gene had continuity to everything that he played. He was a very musical drummer. He played everything that fit into what was happening. He was the most friendly and polite person I've ever met."

DON OSBORNE

In 1939, I first met Gene. I started at the Hickory House in 1938. So Gene and I had been friends for over 30 years. I guess that everything that has been said about the man has been said before me. He was the first one that made it possible for guys like myself and all the modern drummers to become popular, to be noticed. He was the frontrunner of all of that when he was in the Goodman band and was the outstanding personality. People became aware of what drummers were besides sitting in the background and what people thought was just banging on the drums. He was the creative artist behind the big band. We all owe him a great deal of gratitude. I for one miss him greatly as anyone who became involved in drumming must miss him as the daddy of all.

BUDDY RICH

"Gene Krupa sent me to my first drum teacher and in 1940, we played opposite each other. Like the best of them, he was able to concentrate on his music and he meant what he played. Though his performances were visually dramatic, the sound of his music was dramatic as well. Gene was larger than life — a charismatic figure that made the public fully conscious of drummers. He was so important, it's almost difficult to talk about him.

JIM CHAPIN

Gene Krupa was always my idol when I was growing up and I was very fortunate to have had the opportunity to meet him while working for the Zildjian Company. I knew him personally for 19 years. There are a few things that especially come to mind when I think of Gene. First of all was his love for young kids and drummers and how he would do anything for them. The other thing was the fact that he was extremely critical about the tuning of his drums and would not begin playing until they were perfect. This was, of course, one of the reasons why Gene had his own unique individual sound. He was a perfectionist in every sense of the word.

LENNIE DiMUZIO

I have to call Gene a miracle drummer boy. I compare him with the drummer playing the Spirit of '76. I put Gene in the category of not only a great musician and one of the world's greatest performing artists, but he was also a great patriot. All the kids used to hear him play and he had a rapport with them that no other drummer had. The people responded to him and saw him in a different light. They never compared him to other drummers. There was always a special, honorable place for Gene. Other drummers came before him, but when Gene appeared on the scene, he mapped out a place for himself and became well respected. People acclaimed him as the miracle drummer boy. We met in August 1936 at the Paradise Nightclub in Los Angeles. I was playing there with my band. Tyree Glen used to double on trombone and drums and this one night I said to myself, 'Wow, Tyree is really swinging on those drums tonight.' I turned around and there was Gene Krupa on the drums. Benny Goodman played the clarinet and Teddy Wilson, the piano. We played for two straight hours. It was a great thrill playing with Gene. He was always my favorite.

LIONEL HAMPTON



There is not a professional drummer, percussionist or other instrumentalist who does not in some way owe something and should be grateful to Gene Krupa for his imaginative and creative contributions in the modern drum techniques and styles in performance that we are using today.

True, Gene was a disciple in his playing and teaching of the fundamentals in the Standard Rudimental School as a foundation in his success as a performer and teacher.

He invented and gave to the world a "new look" into the progressive studies in the modern rhythmic patterns for the drums, hi-hat, cymbals, wire brushes, tom toms, tympani, mallet played instruments and accessories. With Gene's unusual talent and the magnitude of his influence, the reaction became monumental internationally.

Before Gene's entrance into the music profession, the drummer was not respected as a musician on the same level as other instrumentalists in the band or orchestra but rather as a "necessary evil." Then a miracle took place. With Gene's influence, the drummer, for the first time, was enjoying the respect, dignity and recognition that all drummers are enjoying today.

In my lifetime I have never known a more friendly, talented, dedicated man with the superb integrity Gene possessed. Most important, he gave and received the respect of everyone who had the privilege of his acquaintance.

Gene will always be a legend for his contributions to the music world and his loyal friendship to all mankind. We will try to live up to your philosophy on life, Gene. We will all play "SING, SING, SING" and miss you deeply.

ROY C. KNAPP

I loved working with Gene. He was a true showman. We had a lot of fun, playing the Paramount seven shows a day. He was a nice guy. One day no one knew my name and the next day everyone did. He got me out of Chicago.

ANITA O'DAY

I was passing the Metropole one night, I was around 18 years old and Gene Krupa was there. He was my idol. I was in awe. I got to talk to him and he really liked me. He gave me lessons for about 6 months. He was great to take the time out to teach me. He once said to me, "You got it kid, you really got it. I've never seen anyone who wants it so bad, so I'll take the time out to teach you." My solo on my album I dedicated to him. Today when I do a solo I have that drum boogie sound and nobody uses it. The kids go wild but its not original. I'm doing something that was done in 1935.

PETER CRISS
KISS

Gene Krupa was responsible for making the drums a solo instrument. He was a dear friend and a beautiful human being.
COZY COLE

"I have the highest regard for Gene Krupa as a man and as a musician. Despite our occasional differences — which I feel are unavoidable between people of artistic temperament who work closely together for long hours, over many years — I'm proud to say that we were always friends. He played an important role in my success, and his contribution to worldwide acceptance of jazz is matched by very few."

BENNY GOODMAN



On The Road

Compiled by Tracy Borst

The best way for a musician to really get to know another musician is to work on the same band together. The following four musicians all worked on the Gene Krupa band for various periods between 1938 and 1942. They are still active players in the Los Angeles area.

Their comments follow:

Graham Young played in the Krupa trumpet section for most of 1941-42. He is a leading Hollywood studio player and had toured the world as featured artist with Henry Mancini.

"Gene experimented early with odd time signatures. We were doing Nacio Herb Brown's 5/4 number, "American Bolero" in 1941. Gene was really the first to have a black musician play right in the section. Goodman had Hamp and Teddy Wilson in a feature unit but Gene wanted Roy Eldridge to play with the band. We were excited about Roy coming in but we heard that the agency was dragging its heels and that Gene was arguing with them. One night we played opposite Jimmie Lunceford and they swung so beautifully. Gene got Roy on the band the next day.

"Gene had a practice pad and sticks rigged at his seat in the front of the band bus and worked out constantly. He had a dime imbedded in the pad and he could carry on a conversation and keep those single strokes going with an even, metallic tap. He didn't want to hear the sticks slipping onto the rubber pad.

"Gene was a good musician and listened to classical records, particularly works of Delius. He had also studied the recordings brought back by the Denis-Roosevelt African expedition in 1935. He simplified those beats and used them with the entire band.

"We all had small toms built into the music stand and we had a definite part to play in those jungle numbers. Remo Biondi, the guitarist, would start off with eighth notes on a big tom. The trombones or saxes would follow with quarter notes, the other section with a Charleston beat and the trumpets followed on 2 and 4. It was easy to memorize my part.

"That band was a lot of fun. Those were historical times."

Musky Ruffo joined the Krupa reed section in 1938; three months after the band was formed and stayed until 1942. He is currently rehearsing a new, small group of his own.

"Shortly after I joined the band we went out to the Coast to do the first version of *Some Like It Hot* with Bob Hope.

"The College Inn of the Sherman Hotel in Chicago booked all the great swing bands and they wanted us. Since Gene was a Chicago boy, they revamped the whole room for our opening and called it the Panther Room of the College Inn, to go along with our jungle numbers. The bandstand was bamboo and the waiters wore turbans and jungle outfits.

"Gene played all the rehearsals and had the arrangers present. Elton Hill and Chappie Willett wrote for us — and Jimmy Mundy came over from the Goodman band. Gene knew what he wanted."

Shorty Sherock played trumpet with the 1940-41 Krupa band. He has always been one of the jazz world's great players.

"We usually did rehearsals in New York on location jobs — theater or hotels. We rehearsed the 5/4 "American Bolero" at 6:00 a.m. at the Paramount Theater, where we were playing seven shows a day. We all played on our drums — and Gene had a bunch of kettle drums — and even had the theater organist in on it. We put it in the act the same day.

"We were on the bus once for two weeks straight, never checked in anywhere. Just played the job, used the men's room, and got back on the bus. Gene got me off the dixie kick and more into swing. There were a lot of great players on that band."

Clint Neagley was in the Krupa reed section from 1939 to 1941. A veteran of many bands, he is now Chairman of the Trial Board of Local 47, AFM.

"Gene had a good sense of humor. My first broadcast with the band was a network thing that somebody tossed at us out of the sky. I had just come from a smaller band, where broadcasts were rather nervous affairs. But this was a relaxed band. Gene was still calling out numbers while the broadcast was going on. He made it easy to do.

"Gene really practiced on the pad a great deal. We used the toms on our stands on "Jungle Madness" and "Blue Rhythm Fantasy" and the part had to be played right and still swing. Those numbers were lots of fun."



RUPA: A Musical Perspective

by Rupert Kettle

The work of the late Gene Krupa should be obligatory study for today's serious drum student and, indeed, may offer some refresher lessons for a few old pros. For initial study of Gene's drumming, I recommend the album, *The Best of Gene Krupa* (Verve #V/V6-8594), as it presents a summary of his music.

Throughout the record, one is struck both by Krupa's sense of nuance and of phrasing. The subtle shades of tone obtainable by utilizing different areas of a drumhead, struck from various angles with different parts of a drumstick are all there, as they were long before Colgras and company thought to put them on paper. The phrases that twist and turn, beginning and/or ending at the least expected places are there too, and really warrant careful scrutiny. The latter aspect of swing drumming in general was what made it, to me, more rhythmically sophisticated than bop drumming. In bop, the measure, even the beat tends to split in more intricate ways, but phrasing reverts to very obvious fours, or even twos.

Some interesting solo transcripts taken from the recording follow:

SING, SING, SING: A modern remake of the 1930's Goodman hit finds Gene with an unidentified trio. Checking out the tone colors here, obtained with snare, bass and two tom-toms, the young listener may wish to trade in his Duo-decaplus outfit and get back to taking lessons. Also, phrasing devices, which must be regarded as shifting meters to be best understood, abound. The second long drum solo is fascinating in that it begins on count "3" of its preceding measure, creating a feeling of downbeat that momentarily shifts the whole work. One almost feels that Gene has made a mistake, until he rounds it all off very neatly with an extension of the old "What Makes Your Big Head So Hard" cue. Note: the slur marks here indicate articulated press rolls; that is, a definite rhythm is played but each note is "pressed," or "buzzed," creating a more legato effect.

BIG NOISE FROM WINNETKA: Notice how Krupa takes the figure we'll call "a," coupled with two or three quarter notes right on the beat, labeled "b," and juggles them around in a veritable maze of metric shifts. To me, it's this kind of rhythmic

activity that made Krupa great, and also makes his work harder to transcribe than that of some later drummers. Snare drum accents, both here and in subsequent examples, are usually rim-shots. Also, the first two bars of this example belong to the preceding chorus.

The image shows a musical score for 'Big Noise from Winnetka'. It consists of six staves of music. The first two staves are marked with 'a' and 'b' above them, indicating specific rhythmic figures. The notation includes various note values, rests, and dynamic markings, illustrating the complex rhythmic patterns mentioned in the text.

DISC JOCKEY JUMP: Written by Gerry Mulligan, this tune is from the most modern of Gene's big bands and I believe,

the last one he led. A good, solid sixteen-bar solo occurs in the middle of the chart.

The image shows a musical score for 'Disc Jockey Jump'. It consists of four staves of music. The first two staves are marked with '3' above them, indicating a triplet. The notation includes various note values, rests, and dynamic markings, illustrating the complex rhythmic patterns mentioned in the text. A 'Band' marking is visible at the end of the fourth staff.

While this album will serve as an excellent introduction to Krupa's playing, it is hoped that the interested reader will listen further. Krupa was one of the most musically important drummers in jazz. What isn't seen or heard — and something we too often tend to forget — is that Gene was the most socially important drummer we have had. Without him there never would, never

could have been a Buddy, or a Louie, a Sonny Payne, or a host of others. One more lesson from Gene, this time in his own words: "If I beat out my wildest drum solo and the people couldn't dance to it, I'd really be shocked; for I learned years ago that you just can't break time . . ."



Krupa In Solo

Transcription and Analysis by Ron Spagnardi

A special tribute to the late Gene Krupa would certainly be incomplete without a full transcription of a classic Krupa solo. Gene's style was unique. Though the transcription below was recorded late in Krupa's career, it reflects his rhythmic approach, an approach which basically did not change very much throughout a career which spanned nearly 50 years.

The solo is from *Krupa and Rich* (Clef: MGC-684), recorded in the mid-fifties, a period during which Gene (and Buddy) were touring the country with Norman Granz and his very successful *Jazz At The Philharmonic*. The tune is *Gene's Blues*. The solo is a 64 bar excursion ingeniously woven together by master Krupa's magnificent sense of rhythmic simplicity and swing. The solo reflects Krupa's uncanny ability to maintain at all costs, a highly musical flow of ideas.

Though Gene rose to great heights in the public eye for his dramatic displays of showmanship, his most memorable solos contain some marvelous examples of uncluttered rhythmic thinking and admirable execution. Solos which were for the most part based on subtle yet extremely effective syncopated figures, careful use of accent placement and dynamics, and basic rudimental stickings. His style — always recognizable — never failed to generate a drive and an exciting swing feel.

Some points of interest: Note the masterful maneuvering between a jazz eighth note concept and a straight eighth and sixteenth feel in the very first 24 bars. An interesting mixture of jazz and military influences prevail. And Gene's great concern for dynamics and spacing is clearly evident in the last eight bars of that statement (17-24) where a straight eighth note pattern gradually diminishes to a pianissimo, concluding with three beats of unexpected silence.

Bars 28 on, are a virtual lesson in the art of swinging simple syncopations, quarter notes, and triplets through the meticulous use of space, accents and rudimental embellishments. The solo also demonstrates Krupa's effective use of rim shots. Practically all the accented notes are played as rim shots. Also, his delicate and even humorous use of splash cymbal and cowbell, and the ever present hi-hat on every beat between bars 29-42 and 48-62. The hi-hat adds sufficient momentum, thereby allowing the bass drum to be preserved for accents and color.

Outside of a brief 16th note flurry in bars 9-11 (the last of which suggests a three on four feel), the solo is no more rhythmically complex than the last 5 bars which contain drag triplet patterns flavored with accents. And yet, in the hands of a master craftsman, that simplicity is precisely what binds and weaves the solo together, keeps it musical and swinging. One can also delight in the fact that Gene used only a basic 4 piece set, 2 cymbals and hi-hat on the solo.

In studying the style of Gene Krupa one learns a great lesson in musical drumming. To learn from Krupa is to learn that rhythmic inventiveness has little to do with multiple drum set-ups. To learn from Krupa is to learn what swinging is all about. Perhaps in his own musically concise, subtle and swinging way, Gene Krupa actually said it all.

The musical notation is presented in five staves, all in bass clef and common time. The first staff shows the initial rhythmic pattern with various accents and dynamic markings. The second staff is marked with a (4) above it, indicating a four-measure phrase. The third staff is marked with a (8) above it, indicating an eight-measure phrase. The fourth staff is marked with a (12) above it, indicating a twelve-measure phrase. The fifth staff is marked with a (16) above it, indicating a sixteen-measure phrase, and concludes with a 'Run Shot' marking, with '(R) on (L)' written above it.

Musical notation for a bass drum part, consisting of ten staves. The notation includes various rhythmic patterns, dynamics, and articulations.

- Staff 1: *mf* (gradually softer) (20)
- Staff 2: *mp*, *p*, *pp*, *sfz* (24)
- Staff 3: (28)
- Staff 4: (32)
- Staff 5: (36)
- Staff 6: (40) Splash Cym.
- Staff 7: Cowbell (44) R L R R L R R L R R L R R L R R
- Staff 8: Cym. (48) L R L R L
- Staff 9: (52)
- Staff 10: (56)
- Staff 11: (60)
- Staff 12: (64) Cym.



VARI-PITCH

by Robyn Flans

Randy May, 27 year old inventor of Pearl Vari-Pitch Drums, was born and raised in Texas. May began playing the drums at age 13, and after landing a gig as the Shamrock Hilton Caberet Room house drummer in Houston, where the Las Vegas acts would come to perform. May's reputation grew.

While leaching in the Houston area and completing his hook Gamut, the idea for the Vari-Pitch drum began when May received a Pearl drum endorsement in 1974. May completed his idea in the Spring of 1976 and it was finally introduced to the public in January, 1978.

Drummer for Morris Albert for two years. May's Vari-Pitch drum can be heard on Albert's most current album "Angel Lady," as well as Stevie Wonder's upcoming release.

The interview was conducted in May's home in Huntington Beach, California.

RF: What started the concept for the Pearl Vari-Pitch drum?

RM: The seed began at trying to get a drum that sounded acoustically like a drum. When I got Pearl's new fiberglass drum shells with the endorsement, they sounded good. But every time I was recording them or playing where they were miked, they'd sound terrible. It just didn't make sense. I had the best set of drums that Pearl makes and every time I played them in a serious application, they just weren't making it. Everybody had to put duck tape and carpet padding and towels just to get the drum to sound fiat and this is what started the idea.

RF: What was the problem?

RM: I felt the problem with a conventional set of drums was that the attack and the resonance happened simultaneously and one cancelled out the other. When you hit the drum head, the first sound you hear is attack, the stick hitting the head. You won't hear any coloring of that attack, or resonance, until the signal has a chance to get down into the shell of the drum. As far as our ear is concerned, it happens simultaneously. When drums are recorded, the reason people try to dampen them is to retard the resonance, which would result in more audible attack. That's a very clean sound, but all you're still hearing is attack. You may hear a very pretty attack, but

basically you still have an original signal of the drum stick hitting the drum head.

RF: So then, what did you see as the corrective of the problem?

RM: I realized that if the drum head could be separated from the shell, you would hear the distinct sounds. You would hear attack until the signal got inside the drum shell and then you would hear resonance. And that's exactly what happened. Basically, the Vari-Pitch drums sound like what everybody thinks a drum should sound like. There's no drum on the market that sounds like that because you can't hear the attack and the sustain separately.

RF: How did Remo's Koto Tom get involved?

RM: Most people look at the Vari-Pitch and say, 'all it is is a Roto Tom with a drum shell on it.' Mechanically, that's true, but not in acoustical value. It's much more sophisticated than that. I augmented Remo's Roto Tom to my theory because it simplified things. To build a drum with a drum head suspended away from the shell would get very involved, but Remo's tom is already on the market. It separates the head from the drum shell and simplifies a lot of production. The flexibility of turning the top head is merely a convenience. The advantage is that you can change the ratio of attack and resonance by lowering or raising the top component of the drum. The further away you get the attack from the shell of the drum, the less resonance you are going to hear. For the first time, the drum is acoustical because the drummer can change how much attack and resonance he wants on the drum sound, and so, it becomes musical.

RF: Did you prove the concept in any way?

RM: Yes. I could hear the difference, but I was worried that some corporate executive might not hear the difference, so I got an oscilloscope, which is a machine that makes pictures of what sound waves are to record the sound. It shows you what you hear.

RF: Would you explain the picture?

RM: These top photos are just a plain 12" Roto Tom. We hit the drum one time and then photographed the decay. The whole first bar is of a Roto Tom and it only lasted two frames, basically. The sec-

ond band is of a conventional 10" X 14" drum. The one sound lasted a lot longer, but it really didn't get any cleaner, just longer. The bottom bar is of the Vari-Pitch drum. The dynamic range is much larger than any of the other two pictures and it is much more symmetrical. As the signal starts getting inside the drum, it starts getting very symmetrical, and when it finally decays, it's almost perfect pitch.

RF: Is this drum more expensive than others on the market?

RM: No, it is less expensive. Because the drum breathes and isn't closed in, the shell material is not as critical as on a conventional drum where you have both ends of the cylinder enclosed. When it started out, the Vari-Pitch snare drum was cheaper than the top of the line Pearl drum with a brass shell, which is \$210.00 to \$225.00. There's no brass on the Vari-Pitch at all, so that immediately puts your cost way down.

RF: Were you always into the business aspect of music, or was playing more important?

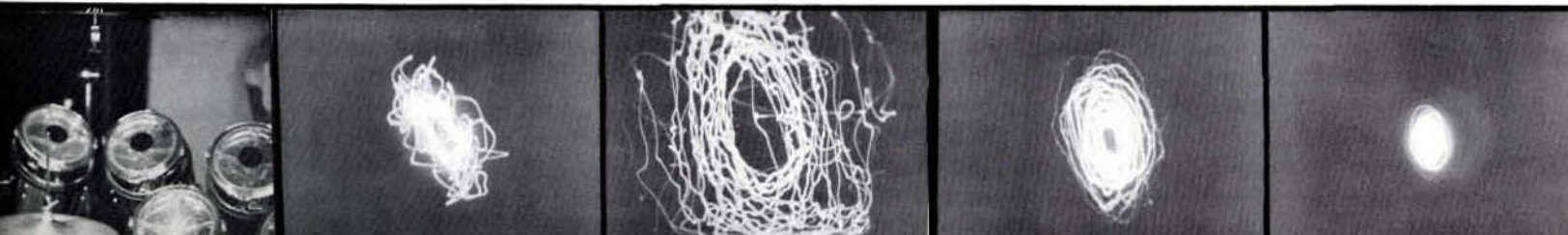
RM: It all happened strictly as a player. At the lime it was in the works, I really saw no money involved. I did it strictly as a player. I've always felt that one compliments the other and they both went hand in hand, but there's nothing more important to me than playing. But, the playing doesn't justify itself unless things are right. The financial aspect is nice because the music industry has so many ways it can knock you down. Everyone talks about the breaks, but the breaks are nothing compared to the bullets you have to dodge — they come at you from every angle.

RF: You used the Vari-Pitch drums while recording your most recent album with Morris Albert. Was it worrisome to the engineer on the project?

RM: We recorded at Lyon Studios in Newport Beach, and the owner, Kurt Lyon, engineered the album. He was wonderful because he was willing to take the chance in trying the drums. Before we started, he asked me if I would use a conventional set if we couldn't get the right sound, and of course, I agreed. We set aside an entire day to just set the drums and we were finished in 3 hours. He's now convinced that these drums are the best he's ever worked with in the studio, proving that the Vari-Pitch concept prevailed and the drums won.

RF: Are there other drum products in the workings?

RM: Yes there are, but I'm not free to talk about them for another few months.



Syndrum



by Susan Alexander

"If you're a drummer and you're not expanding your musicality, you're going nowhere," David Williamson of Pollard International says emphatically. "The drummers who are becoming musically aware are the ones who will inherit the earth. The drummers who are ignoring these new innovations will be left behind."

Williamson, an active drummer for over 15 years, is director of marketing for the company that brings you *Syndrum* electronic drums. He continues, "The musical change that Pollard International has brought about through *Syndrums* is incredible. Within a 24 month period, we've gone from a proto-type to an international product that is the first and only electronic drum ever accepted by the musical industry."

"Every major drummer in the United States is looking to *Syndrum* to expand their musicality. We have answered the drummer's prayer of musical expansion."

David Williamson is a believer. So is Joe Pollard. Pollard, also a drummer of long standing, tried to get somebody to make his vision of electronic drums, but to no avail. Everyone seemed to think it was impossible. Pollard and Williamson both shared the belief that there was a need for electronic drums.

They sought help from Mark Barton, an electronics wizard who builds and designs his own circuits. Barton was a logical choice because he is also a classically trained musician. Says Pollard, "He knows electronics, but he also knows what a musician performing live needs."

The three associates began manufacturing *Syndrums* with the help of Don Stone.

According to Pollard, "The first units we had, I wanted to get out to professionals at the recording studios because the biggest critics in the world are there. I figured if I could please them, I could please anybody. It's worked pretty well. If I get it on one or two good records,

10,000 people hear the record and it creates a demand. I take my hat off to a lot of those fellows in the studios who have helped us out a lot, the engineers, producers and musicians."

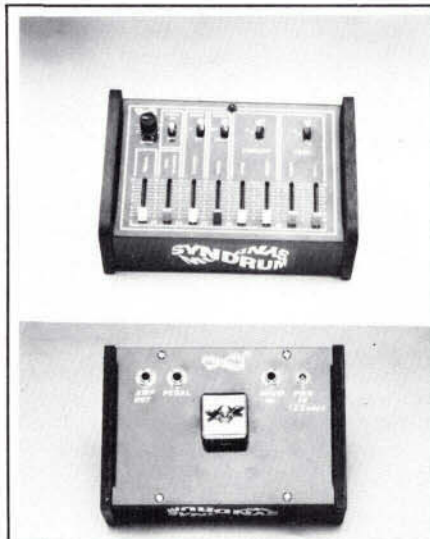
The drummers Pollard was working with also gave him a lot of input as to what they would like to see the product do.

"What the *Syndrums* do is basically what a drum would do if you could acoustically tune it perfectly to a note. There are no overtones on it because I did not want to duplicate an acoustic drum. Why do that? I didn't want to build a toy."

The new line of *Syndrums* consists of three models. The 178 model is a single drum with a single control module. The 278 model contains two *Syndrums* with two individual modules in one case. The third model, the 478, consists of four drums accompanied by four modules. All the modules are capable of duplicating each other or of being tuned completely different.

The console itself looks like a graphic equalizer with faders. Once a player has learned the console, they can run a double board or a quad just as easily as they can a single set.

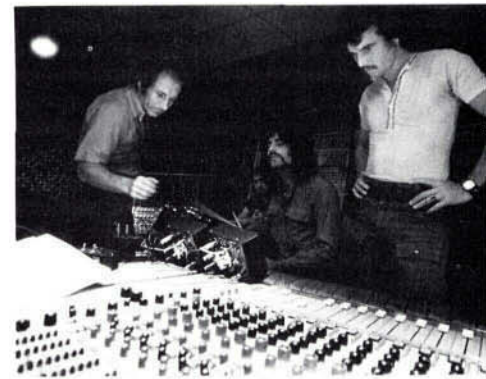
Williamson describes the control module. "We have a volume control and a sustain control covering from 0 to approximately 20 seconds. We also have a coarse tuning which covers over 12 octaves and a fine tuning covering a little more than an octave. We are capable of creating a tuned tom that can sweep in either an up or down direction which you've heard on many of the disco hits. We can also recreate tubular bells, wood blocks, tuned



temple blocks, timbale and conga effects as well as a 40" bass drum and many synthesizer effects.

"Hearing about *Syndrums* is one thing, but seeing and playing them is a truly unique experience. Because of the design of the product, even if you have no understanding of amplifiers or electronics of any kind, this unit is very easy to play. You just need to pull the volume fader up, add some type of sustain and adjust the tuning fader to the desired pitch. You hit the drum and it does exactly what you tell it to do."

"The reason we made it that simple is so that when you are playing, even in the dark, you can still read your console. The knobs are even color coded."



PhotobyRichardSchumacher

"The pro model, the 478, has been updated and the circuitry has been changed. There have been no cutbacks with regard to quality. The idea has been to try to keep the price down while creating a polyphonic, four-voice synthesizer. Our 478 synthesizer retails for less than many of the single-voice synthesizers on today's market. We are able to do that, of course, because we do not have a keyboard. However, our four drum set, in a lot of ways, is like four Mini-Moogs with four drums instead of four keyboards."

The *Syndrum* console has solid walnut ends which are oversized on the unit so that if the unit were laid on its face, nothing could touch the controls. The drum itself is made of a polycarbonate shell which is the same thing a telephone is made of.

"I think in our 2 1/2 years, we have only gotten back in our warranty two or three broken drum shells," Williamson said.

The Pollard people have not forgotten that programming time is very important to a busy drummer. Their unit is so simple to program that you can have a tom-tom sound set up and have it sweeping down and by the flip of one switch, you can have it sweeping up on the same note. Between songs while everybody is re-tuning their instruments, with a few flips of a switch and the push of a fader, you can have a new set up on four drums in ten or 15 seconds.

Another unique feature of *Syndrum* is that the sensitivity control adjusts the drum to the player's particular attack. This control allows the drummer to posi-

MICHAEL SHRIEVE: TRANSCENDENCE

by Scott Kevin Fish

I can remember being 16 years old, listening to 17 year old Mike Shrieve on the first Santana album. It was released soon after Santana's stunning performance at the Woodstock Festival. Shrieve was very articulate, fast, and he was coming out of a strange new mixture of Latin, jazz and rock music. After he left Santana, Mike continued with his own group Automatic Man, and then went on to some very unique music making with Japanese musician Stomu Yamashta and Steve Winwood. The result of these collaborations was three albums Go; Go. Too; and Go. Live In Paris.

"When I was in the seventh grade, I walked by the band room and the orchestra was playing. The drum section was closest to the door and I used to go by there and watch them all the time. I became interested and bought some records and went down to the local rug shop and got three rug samples. That was my first set. Then I got two snare drums and used one for a tom-tom. I didn't get my first set until after my first tour which was when I was just out of high school.

"When I joined Santana," Shrieve remembered, "I was into Tony Williams and James Brown. I was playing mostly with black people in funk groups, the only white guy in all the clubs, backing singers and all the shows from nine until six in the morning. I used to get kicked off the stage sometimes. It was an invaluable experience. When it's so important to a culture of people that the music is a certain way it becomes like a secret society. It truly does, and you can't just get in. You have to pay your dues.

"It became a real challenge. As soon as a new James Brown record was out, I'd be in the club that night with the beat down. When I met Santana, I didn't know too much about Latin music, but I knew a lot of jazz stuff and a lot of R&B." Shrieve credits Chepito Areas (then timbale player with Santana) as helping him make the transitions.

"Chepito used to teach me a lot. He's a true percussive genius. He's so natural that he doesn't really have to work at it. There were so many things that he had picked up from Central America and South America. Real authentic type of things on the drum set. He'd show me his approach to timbales. He's still my favorite."

Shrieve's joining Santana is almost a classic story. He and his brother saw the group playing in their hometown in California. Mike turned to his brother and said "I've got to play with them." And that was it. When he joined, Carlos Santana was listening to Gabor Szabo, Chico Hamilton with Victor Pantoja, Willie Bobo, old Cal Tjader and authentic Latin music. "That was all new to me," Shrieve explained.

He played with Santana through their peak years. "I stayed longer than anybody else in the original band because I considered it a fortunate situation. Actually, it was two years before I left the band. I stayed because I thought there was more to learn, if not from the band, then there was more for me to discover within the band.

"People saw me as stopping when I left Santana," Shrieve said with a touch of annoyance in his voice. "What they didn't know is that I never saw Santana as the end all! That's why I was able to stay as long as I did. I was able to give all of myself to it because of the way I felt. I used Santana as a learning experience and a challenge to create interesting things on the drums. When I did leave it was a heavy thing.

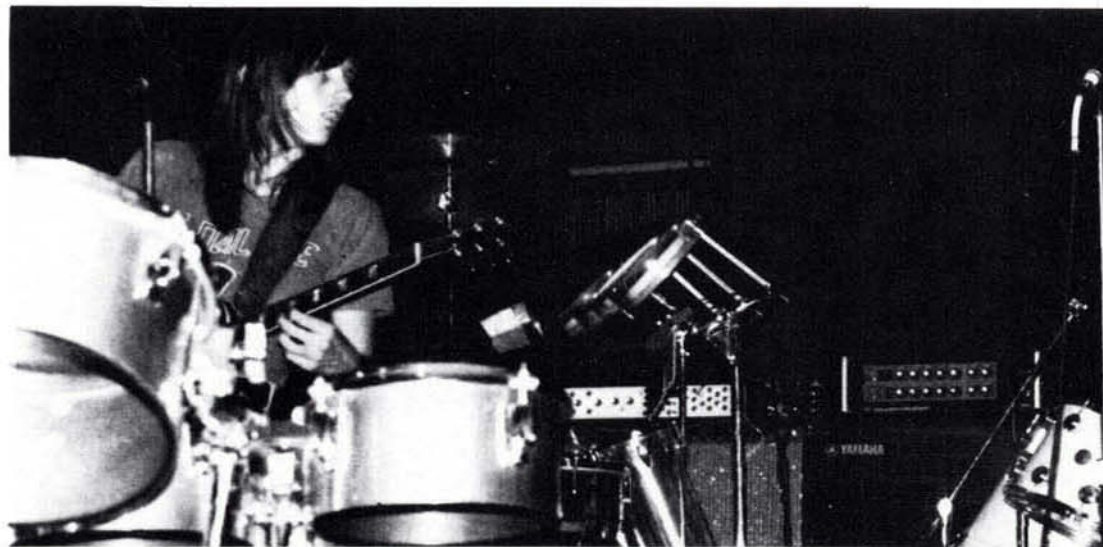
"It was on my birthday and Carlos had been over that night. I went to bed listening to an Elvin Jones record. I had this pain in my back and it got worse and worse. I tried to get up and I couldn't. I crawled to my brother's room. He took me

to the hospital. They couldn't give me anything until they diagnosed the problem and I thought I was going to die! Literally. The pain was so intense. So, I said to myself, 'If I wake up alive, then tomorrow I'm going to start to do the things that I know I should do.' It turned out I had a kidney stone."

It was three days before a national tour when Mike quit Santana. "They said, 'Yeah sure. After the tour.' But when you make up your mind, you have to make up your mind. I said, 'No. Now.' "

Carlos Santana and Shrieve are still the best of friends. "Carlos and I must have known each other for millions and millions of years. We have always been like brothers. We used to make bonds in my driveway that we'd never leave each other. If there is any Santana album that I dare say feels like my album it was *Caravanserai*. There was a lot of room for me on it."

One of the first projects Mike accomplished was his own album. "The day after I got out of the hospital I went to bass player Michael Henderson's house in Detroit. I started writing music for a solo album that was never released. It included myself, Michael Henderson, Patrick Gleeson, Sam Morrison and Kevin Shrieve. I was kind of shattered because I thought the quality was very high. I was doing vocals and there was electronic music on it too. (The record company's)



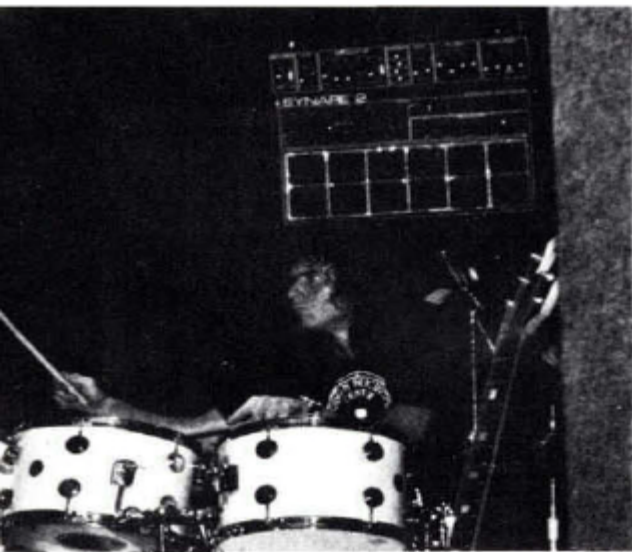
"YOU HAVE TO LIVE YOUR LIFE BASED ON A LEVEL OF CREATIVITY, VALUES AND IDEAS THAT FEEL TRUE AND HONEST WITH YOURSELF. FROM THERE, YOU CREATE THE MUSIC. I'M TRYING TO CREATE A SITUATION THAT PUTS OUT THAT KIND OF ENERGY. I LOVE ALL KINDS OF MUSIC."

response was that it was too ethnic and too electronic. It was beautiful music and I was very disappointed."

The wheels kept turning. Mike Shrieve had gone from being the drummer in somebody else's band to being a band leader. He offered an insight into his own character. "I've always seen myself as a musician who entertained naturally. All I ever worked at was music. You have to live your life based on a level of creativity, values and ideas that feel true and honest with yourself. From there, you create the music. I'm trying to create a situation that puts out that kind of energy. I love all kinds of music.

"I'm always thinking of myself as a musician first. I suppose it was because I joined Santana at such a young age. I've never really thought about entertainment. It always seemed to come very naturally. I'm best on the stage. People used to laugh at me for the way I looked when I played. Like when I'd touch a cymbal. To do that right, you have to feel it. You don't just touch the cymbal. I would express that physically and people would look at me as if I were entertaining.

"I was obligated to play a drum solo on "Soul Sacrifice" every night with Santana and it was a joy. I loved it. There are not many drummers that get the opportunity to work off of 30,000 people and try some extreme dynamic levels within a solo. Most of the drummers that play in front of that many people — bash! So, I wanted to see what I could do dynamically with a crowd that size, playing soft and using press rolls. I would try to stop and leave space, aside from all the rhythmic stuff to see what the response would be. Contrasts."



To keep on top of things, Shrieve "practiced constantly." Even on the road he'd bring a practice pad set. "I practiced a lot of rudiments. They're not stiff to me at all. It means a technique that is very expressive, like dancing. Breaking them up between hands and feet. When I began to look for source material for drums and drum solos, I would go from Latin to African, Brazilian, Cuban and island music."

It was during one of these "searches" that Mike stumbled onto the music of Stomu Yamashta who was to become one of his major influences. "One day I saw this record with a cover that folded open and Stomu was there. The covers opened up to a semi-circle of percussion instruments. An array of percussion instruments that I found amazing! Cymbals, gongs and all kinds of drums; Stomu in front leaping across in mid-air, his long black hair flowing and a tympani stick in his mouth! I said to myself, 'Who is this?' I related to him and felt that kind of expression sitting behind a drum set. Like, if I wanted to jump up and down on stage. That extreme. Or something else other than just sitting there. Stomu was playing a lot of metallic music. It was very heavy music.

"I taped one piece called "Prison Song," Mike continued. "One night after a concert I went to bed and put the tape on. I woke up about an hour later because the music had reached a peak and it was crashing. Chains. I jolted up from my sleep and just sat there, wondering, 'What is going on? What is this guy doing? What is this guy conjuring up?' From then on, I really related to it as an expression on percussion. I related to Stomu more closely than any percussionist I had listened to, and from there, I endeavored to find him. It took about four or five years."

After his solo album was rejected, Mike Shrieve left the United States to find Yamashta in London. They had a "mutual admiration" for one another and vowed one day to play music together. On the flight home, Mike listened to a tape his brother had given him of a San Francisco based guitarist named Pat Thrall. This was the beginning of Automatic Man. After six months rehearsal in the States, Automatic Man flew to London to record. Mike began his project with Yamashta and Steve Winwood simultaneously.

"That was when Stomu and I first started. We did the second album *Go. Too*, in New York, and we played two concerts. One in London and one in Paris. (*Go. Live In Paris*) It was really a nice night, one of the nights I felt best, so I'm glad they

recorded it."

After the end of the *Go* project, Mike and his brother Kevin holed up in their basement one winter to conceptualize their group, Patterns. I asked Mike about the pressures he might have felt being a star, and if he had any feelings about the pursuit of stardom itself.

"I remember myself being intuitively out of this frame of mind when I was in Santana. I was the youngest member of the group and there was a lot of money and acclaim involved. I've never approached music for money. I've always taken chances and done things I've felt. When Santana happened I tried to sustain that and for some reason, I didn't jump into the star trip. I'm of the belief that success comes to you when you totally follow through with yourself inwardly, as to what it is you want to do. Check your motivations constantly. Why are you doing it?"

"It's fair enough if somebody wants to do it to be a star and they say 'I want to be a star,' and they go out and entertain. I've always approached it as being a musician and trying to become like a craftsman.

"I think the thing to do is to recall your initial reason for playing. Try to revert back to what you felt when you first wanted to play. Always keep an endeavoring process about you. Keep things in perspective so that you never forget where you came from, and you don't stop striving for what it is you're trying to express. The more you do that the more you find that you want to express. To me, the more successful you become, the harder you have to work if you're being true to yourself. You always have to transcend yourself. You always have to go past where you are."

Back at the S.I.R. Studio B, Mike Shrieve was playing what looked to be a white set of Camco's. "It's a Haymons set," he corrected me. "A refinished English set that is no longer made. Currently, it's a 26" bass drum, an old chrome Ludwig snare drum, two 9 X 13 tom-toms, one 10 X 14 tom-tom, two 16 X 16 tom-toms and one 20" tom-tom. The hi-hat stand is built by Orange. I'm still on my endless search for the right footpedal. I find myself constantly trying out new ones.

"I've been trying to get a very live sound in the studio. I don't muffle my heads. I don't take my bass drum head off either. I use thin heads on all my tom-toms to get the most response and tone. Ludwig *WeatherMaster CM* heads. You can't get them anywhere in N.Y. Nobody wants them, so nobody has them. I find them to be best for recording. I used them on the

"I WAS FORTUNATE AT A YOUNG AGE TO MEET ALL MY HEROES. IT'S GOOD TO MEET YOUR HEROES BECAUSE THEN THERE'S NOWHERE ELSE TO GO BUT WITH YOURSELF."

Automatic Man and *Go* albums and I'll probably continue to use them. I'd prefer to use them live but they just don't last.

"In the studio I'm very aware that what goes on the record is going to be there forever. I feel it's important to keep an air of spontaneity about the whole thing while being totally prepared to play the piece of music in front of you. That you're familiar with it enough so that you can take care of what has to be taken care of and still leave room for personal expression. What usually happens with me is I just play the song the way I feel it should be played.

"In Santana for awhile there was some pop type songs that I played more than most drummers would because I was trying to do something. I was trying to play like Jack DeJohnette in a pop tune." Mike gave a wry smile. "Sometimes it worked and sometimes it didn't. In a song there is something that is right for it. A rhythm and feeling that are right. You work until you find the right thing and then you work with that until there's expression.

"I will tune my drums in the studio to each song. Not to specific notes. To sounds and their relationship to each other. Sometimes I'll even do it live, quickly. It's more of a response feel, but there is tonality involved because I like to play melodically. I like the tom-toms to resound with the pitch. I'm pretty fickle about that," he laughed.

Mike is just as "fickle" about his cymbals. "I usually choose the cymbals accordingly so I won't have to tape them. I'm really into cymbals and the choice of cymbals. For each tune I'll use separate cymbals. Live, I'll choose cymbals that work best for all of them because I won't change them live. Cymbals, snare drum and bass drum are very important."

Mike prefers wood shells although on occasion he will use plastic for their projection.

"The important thing sitting behind a drum set is to have a true relationship between your feet so that they're balanced. When you step down on the hi-hat, the distance between the bass drum beater and the drum head should be equal to the distance it takes for the hi-hat cymbals to close. You have to work out within yourself what feels really right so that you're balanced. So, that you're not trying to compensate at any point in time for something that's not there. So that you can naturally get past your instrument.

"One of the things I'm most sensitive

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about in choosing what to play in songs is that thin edge between being a studio drummer and something else. I have nothing against studio drummers. They have a way of playing sometimes that doesn't lose the feeling. Playing really simple. For instance, Steve Gadd would choose something really creative. I've chosen to approach my life differently from the grueling pace of studio cats. For this period in my life I've chosen to do projects, to involve myself with people.

"I'd like to talk about my approach to the drums," Mike said. "I approach drums from a very respected viewpoint. I respect both music and the drums very highly. Even the physical instrument. I've found that by tuning, cleaning, and touching the drums, they respond like plants respond! The time that you spend with your drums is valuable so that the drums literally give back to you what you give to them. It almost becomes sacred; the strength and purity of your thoughts and motivations while sitting there using the drums."

Then there's the group, Patterns. "I find that the role of leader brings out the best in me. It is a culmination of all my experiences and I feel good about them. I've been learning that it takes a true understanding of drums and rhythm and rhythm in music. I prefer the rhythm to be very hypnotic, to create a kind of a trance situation. I'm playing a lot more Latin things now than I ever have since I left

"I THINK THE THING TO DO IS TO RECALL YOUR INITIAL REASON FOR PLAYING. TRY TO REVERT BACK TO WHAT YOU FELT WHEN YOU FIRST WANTED TO PLAY. ALWAYS KEEP AN ENDEAVORING PROCESS ABOUT YOU. KEEP THINGS IN PERSPECTIVE . . . AND DON'T STOP STRIVING FOR WHAT IT IS YOU'RE TRYING TO EXPRESS."

Santana. After Santana I just avoided all that to see what I could do myself. I didn't want to be like all the American drummers necessarily and was even feeling somewhat confined behind the drum kit. It felt time to express myself more totally and not just sit behind the drums.

"My brother and I were in the basement with an 8 track trying to get everything to feel honest and sound good, so that when it was together finally we wouldn't have to "perform" it. It would be in our blood. It's interesting that a lot of Latin things have been coming out of it. So, I left behind all my inhibitions about Santana and realized

that all that was really a big part of me. "I've been realizing what the force of music and the musicians is in our culture. I've been finding that a lot of musicians don't realize what is the strength and the power. My main concern is to get myself out of the way so that the force can come through. A collective force we can establish between people selectively chosen for their talent and heart. And it works! We do vocal rehearsals where we sing long tones and it becomes like meditation. Or, we'll repeat something over and over, holding hands, and there's this electricity running through and, when it's there we acknowledge it, that that's what people should feel.

continued on page 51

**ANSWERS TO
KRUPA TRIVIA QUIZ**

ANSWER SHEET

1. D
2. C
3. D
4. D
5. A
6. A
7. B
8. B, E
9. A
10. A

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Foundational Studies For Ride Cymbal Technique

by Ed Soph



Photo by Scott Kevin Fish

Before be-bop, jazz rhythm was characterized by equal emphasis on all four beats of the measure. With bop came the accentuation of the second and fourth beats. This accentuation is clearly heard in the ride cymbal pattern with reinforcement on 2 and 4, by the hi-hat. Who originated this concept is immaterial. The important thing is that it is now an integral part of jazz rhythmic conception. The master drummers — like Max Roach, Elvin Jones, and Roy Haynes have developed this concept to such a sublime degree that they can retain the 2 and 4 pulsation by implying it with fragmented and polyrhythmic figures. Before we can imply we must be able to state in a musical and natural manner the foundations of the implications.

The following is an example of a ride pattern in 4/4.

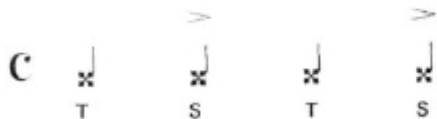


The accentuation of 2 and 4 gives a feeling of forward momentum, of *swinging*. Accentuation of the first and third beats gives a feeling of stopping and starting. It kills the flow usually associated with the 4/4 bass line of jazz. It is appropriate when playing *two-beat*.

Going back to our underlying idea of drums being instruments of motion in time, we shall analyze the basic ride pattern and determine a means of physical motion which naturally gives us accentuation on 2 and 4.

First, a word about accents. Accents are not produced by striking a drum or cymbal harder, by using more force, or more tension. Accents are produced by using a stroke, in time, which is larger or longer than a stroke used to produce unaccented notes. A large stroke produces a louder note naturally than a smaller stroke. It's that simple, that relaxed.

Returning to our basic four note pattern, we may analyze it in terms of strokes (S) for accented notes, and taps (T) for shorter strokes or unaccented notes. Therefore:



Don't force the strokes. The very fact that the stick travels a longer distance to the cymbal than it does when playing a tap will produce a louder note, an accent. Automatically, the physical action employed in playing these four notes gives us the accent pattern. Like brushing your teeth, this will become, with practice, a natural, unconscious physical technique. This technique depends greatly on how we hold the right stick (the same applies if you are left-handed) when playing the ride. If you drop your hand to your side and allow it to relax you'll see that there is a gap between your thumb and forefinger. The thumb is not pressed against the fore-

finger, yet many of us hold our stick in this obviously unrelaxed grip. That is an older rudimental technique which is not applicable to playing the ride cymbal.

We must hold the stick with this relaxed, open grip if we are to develop the finger control necessary for the smooth articulation of the basic ride patterns. Basically, the stick is held with the French Grip as used for timpani. This grip gives us the maximum use of the fingers and the wrist. This grip also allows a relaxed rather than a rigid fulcrum. The stick is suspended, free to move up and down, between the thumb and forefinger rather than being tightly grasped by them. This allows the development of rebound control. A closed grip kills the natural rebound of the stick off the drums and cymbals.

It is easy to see why many of us fall into the closed grip with the thumb and forefinger pressed together so as to eliminate that gap. The fingers are the last muscles to develop dexterity. A baby shakes a rattle with its whole arm, not with its fingers! Is it any wonder that we were given huge pencils and crayons when we learned to write? Why is a six year old drum student given 3-S sticks?

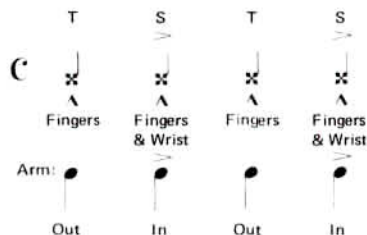
We play the ride with this open grip, the thumb on top of the stick, the stick an extension of the arm. As we saw in a previous article, it is musically logical in terms of physical motion to play the ride in this thumb-on-top position rather than the back-of-the-hand-up position because it facilitates smooth wrist pivots from the cymbal to the snare and the mounted toms. Using our "French" cymbal grip we can say that the taps (T) on 1 and 3 are played close to the cymbal with the fingers. And the strokes (S) on 2 and 4 are played, farther from the cymbal, with a combination of fingers and wrist.

There is one distinct advantage of the open grip. If we were to hold the stick with the closed grip we would find the length of the strokes for the second and fourth beats limited to the upstroke of the wrist. By using the open grip we find that the strokes can be greatly extended. The wrist reaches its maximum upstroke and then the fingers release the stick. In other words, the fingers are pushed out by the momentum of the stick rebounding off the cymbal after playing either the first or third beats. In returning the stick to the cymbal, the fingers, which never leave the stick, bring the stick back into the palm of the hand, and the wrist, from its original upstroke position, completes the downward stroke to the cymbal.

So far we have dealt with the fingers and wrist. What about the arm? We return to the principle of physical action determining how we sound. If we move the arm up and down in conjunction with the strokes and taps of the foundational pattern, we get a jerky and angular pattern, probably with too much emphasis on 2 and 4. There is nothing wrong with this, but it may not be appropriate where a more balanced, smooth and flowing pattern is called for. And we must be able to do it all!

Rather than moving the arm vertically, move it horizontally. There are two positions of the arm: 1) the elbow at rest parallel to the body as it is when we let our arm hang down at our side; 2) the elbow pivoted out and lightly upwards from the body by moving the arm outwards from the shoulder. A bird flaps his wings. We are flapping our elbows!

Many of you will recognize this as a rudimental technique set forth best by Sanford Moeller. This technique uses natural, relaxed movements of the body to produce either accented or unaccented notes. When the wrist is raised for a stroke the elbow wants to pivot in towards the body. Upon execution of that stroke the elbow moves away from the body. Strokes are executed when the elbow is "in." Taps when the elbow is "out." We may apply this to our basic pattern:



The arm is "out" on 1 and 3 because this position automatically produces an indirect stroke which, in conjunction with the tap played by the fingers, gives us a softer note. The arm "in" on 2 and 4 produces a direct stroke which, in conjunction with the larger stroke produced by the fingers and the wrist, gives us a louder note, an accent, naturally.

I stress arm motion in a horizontal manner rather than vertical because it is necessary to sustain relaxation, as well as to provide power and speed when they are needed. One cannot play musically with relaxed fingers and wrist if his arm is rigid. The rigidity of the arm will eventually spread to the wrist and fingers. The open grip will suddenly collapse back to the closed grip.

Though the arm moves outward, the stick should remain in the same place on the cymbal as when the arm was "in." This will happen if the wrist is allowed to pivot slightly inwards as the arm *continued on page 56*

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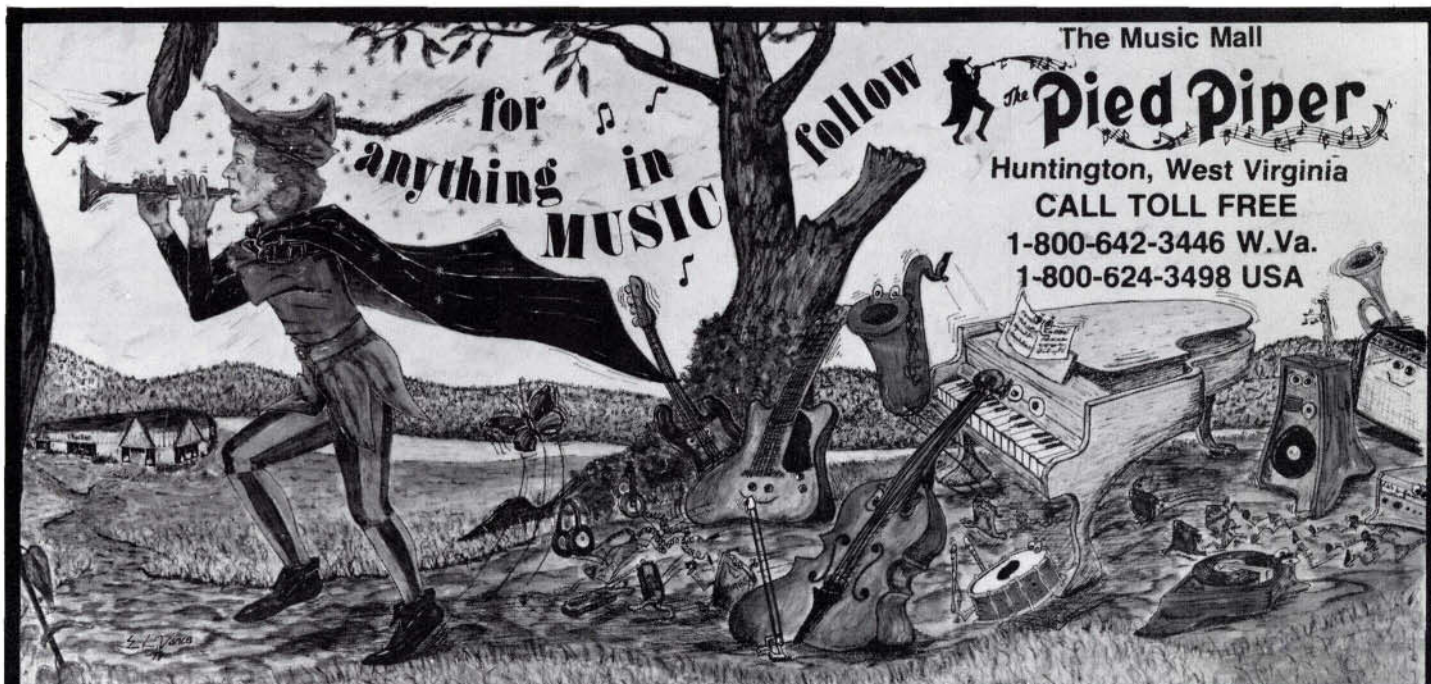
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Developing Hand/Foot Coordination



by David Garibaldi

For a drummer, one of the most important areas of study and consideration is developing hand and foot coordination. Frequently, I am asked how I develop independence. After some thought, I'd have to say I don't. According to Webster's New World Dictionary, the word independence means: "freedom from the control of another." In drumming terms, this would mean that my feet are free from the control of my hands and vice-versa. You get the idea. I don't think this tells the whole story because even though my left hand may be free from control of my right hand,

they are still dependent upon each other. More accurately, what we see today is a coordinating of hands and feet to produce more than one rhythm simultaneously. In this sense, the hands and feet are independent of each other, but no true independence exists because each hand and foot are dependent upon each other to produce simple or complex drum beats. This same hand/foot coordination is present in all other contemporary styles as well.

The following patterns are comprised of three rhythms with accents,

1.

2.

3.

coordinated in six different ways.

A.

B.

C.

D.

E.

F.

Notice that in each pattern, the parts are switched so that what was played by the left hand in pattern A, is played by the right foot in pattern C. What was played by the right foot in pattern B is played by the left hand in pattern D. This can be done with any rhythm patterns in any time signature.

To aid my coordination development, I pay full attention to details such as touch, which is matching the sound of the hi-hat with the snare drum on unaccented notes; accent control, which gives the patterns expression; feel, and hi-hat swishes, (opening and closing of the hi-hat) to add color. As I'm playing a particular pattern, I'll focus my attention on one hand or the other and one foot or the other, which allows me to hear a part in relation to the whole. This has been very helpful to me in developing evenness and in smoothing out my timekeeping. Playing eighth notes on the hi-hat with the left foot and right hand part on a cowbell or cymbal adds another dimension. Play the hands only or one hand together with the right foot. Play the hand parts on one surface until you can hear how the accents fall in relation to quarter notes. Then, more hi-hat and snare drum.

The greatest key to hand/foot coordination I've found, is having a clear mental picture of what each hand and foot is to do before I sit down to play. This makes execution much easier.

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More On Phrasing



by Butch Miles

In my last article, I discussed the various methods used to learn the chart and the importance of phrasing. I'd like to go into phrasing with the band further. Let's check some recorded works of the same charts by different bands. Naturally, an example that I gave in a past issue was the difference between Basie and Rich on "Ya Gotta Try" by Sam Nestico (Basie — *Prime Time*, Pablo #2310797, and Rich — *Buddy Rich Plays and Plays and Plays*, RCA #CA-1-2273).

Because of the difference in tempos, I rely more on my bass drum for the kicks or punches while Rich's, being of a much brighter tempo, uses the snare a great deal. There are times when my "rule of thumb" for quarter notes and eighth notes will be broken. Part of it does depend on the tempo. What will fit at a slower tempo may not work as well if that same chart is much faster. Once again, you must take that into consideration and keep your ears open.

Both Buddy Rich and Louie Bellson have recorded the chart "Time Check." This time, Rich's interpretation is slower (*Roar of 74* — Groove Merchant #GM-528) than Bellson's (*Louie Rides Again* — Percussion Power #2310-715). Bellson opens on hi-hats at a very brisk tempo. He also uses one of his own inventions (jingle sticks) for this chart. He plays many snare kicks and a fairly straight backbeat during the sax solos. This is basically a sax showcase and Lou plays it that way. Most of his breaks are based on either straight eighth notes or sixteenths. (Example #1).



Rich, on the other hand, starts and stays on the ride cymbal. He also kicks hard on the snare but uses his bass drum for more punch. His breaks on this chart are based on syncopation and straight triplets. (Ex. #2) Both men have the bass drum playing on all four beats per measure.



Also listen to the difference between what I play on "Shiny Stockins," *Basie Big Band, Montreux 77* (Pablo #2308-207) and the same tune on *Milt Jackson + Count Basie + the Big Band* (Pablo #2310-823). On the shout sections I punch more at Montreux and pull back on the Jackson album. The reason being that the majority of fills were taken by Milt on vibes. In the case of vibes vs. the big band, the band will win every time by sheer power and volume alone. Therefore, I kept my phrasing to pretty much a bare minimum in order to give the vibes a chance to be heard over the band. The same type of thinking also applies to a singer. He or she just can't compete with so much power. You must pull back a little more than you normally would.

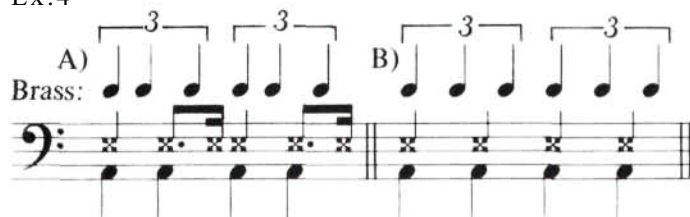
Fills can be so important leading into a phrase. Listen to Sonny Payne play "Blues in Hoss Flat" (*The Chairman* — Emus #ES-12023) compared to Harold Jones on the same chart (*Live at Santa Monica* — Pablo) Note the strength with which both men really lay hard on the hi-hat all the way through the chart. Sonny's basic fill is, once again, simple triplets on snare and cymbals at the same time (Ex.#3), while Harold's fills are more syncopated. Both must lead the band into that big, fat shout chorus. Both are different and both work. Always make sure that your fills are strong and direct. Lead your band into the phrase.



Also listen to Mel Lewis' work on his — *Consummation* album (Blue Note #84-346). He's a much lighter player in terms of overall fills and phrases but what he plays is so right for that band. Listen especially to "Tiptoe." It's light but it's right. Now listen to Sonny Payne on "Segue in C" (*Chairman* again) and later, recorded live, on *Basie at Birdland* (Roulette #R-52065). He's more comfortable on the latter album so he fills in more places and phrases more with the band.

Once again, as time passes and you become more aware of the nuances in the chart, you can adjust yourself accordingly. Keep your ears open! For example, Basie uses laid back quarter note triplets as an identification phrase. In order to phrase these with the band, I have to pull the tempo down slightly and play each note distinctly. The next bar is back in the original tempo. It's not as difficult as it sounds. You just have to be aware otherwise the tempo will drop and stay there. Often, I won't even play the phrase. I'll keep a steady time underneath and let the band breathe (Ex.#4).

Ex. 4



Always let the voicings be heard. There'll be times (ballads generally) when you'll want to phrase with the band but let the inner voices dominate. In such a case, phrase with them, but play two dynamic levels beneath them. For example, the band plays at mezzo forte (mf), you phrase at piano (p) level. This way, you support the band but don't cover what may be a very important section of the arrangement.

One more short word on fills, listen. Hear what the band is playing melodically and rhythmically and adjust yourself to continue the flow. In the next issue, I'll discuss various drummer's big band set ups, muffling, cymbals, brush work and a key word in big band and small group playing — control.

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Interpreting Marches

David L. Codrey

Is it possible to "kick" a march in much the same way you kick a dance band? As long as we're not talking about dance band rhythms, but are talking about support (supporting the brass and reeds in a march just as much as you support them in a dance band) then the answer is a resounding yes! Kicking a march is the only way to go.

When you see a dominant chord in dance band music, you kick it. You've got to. But how many first endings in marches are there, with a very similar and just as dominant chord that is not kicked because it's not written? Why? The power is there to help the brass. The power is there to make that chord say something. You've got the power to shout that punctuation. Why not use it?

It's time to face the facts about drums and drumming. Forget the mystique, the almost magical aura that surrounds shiny new drums. Forget how hard it is to play a drum exactly correct. Instead, sit back and listen to a field drum, bass drum and hand cymbals individually. You won't get very far before remembering once again that drums can be just a bunch of noise! Drums are indeed the least musical instruments in the band.

Many drummers go wrong by spending their time fighting for something they already have, a place in the band. Instead, they should find out why their noise making ability is needed so badly. The popular idea is that drums are needed for their timekeeping ability. Luckily, this idea is being challenged by musicians who know that drums can actually do very little to

help a band with a bad lime problem. I've always compared timekeeping to a mallet man on a Roman slave galley: no music, just time.

Drums do have a musical function in the band, a very important one that, like their sound, is slightly unmusical. Think once again of a field drum, flashing cymbals and the blasting ability of a bass drum. Quite often the only movement in a band is the drum section — and it catches the audience's eye. So one function of the drum section is to get the audience's attention.

Another function, and the most important, is how the drums keep the audience's attention. The best way to explain this is to ask you to recall the last time you listened to a bad speaker. The speaker droned on and on, never letting the listener know when he passed a period or a comma or even an exclamation point. The monotone voice rambled past thoughts and ideas until everyone in the audience was fast asleep.

Drums are used to punctuate music, and in doing that, they become interpreters of the music. As interpreters, they build a bridge from the ensemble to the audience. In a word, they give the music meaning.

Dance-band drummers play music their own way all the time. Why not you? Dance drums are constantly being used to the utmost of their creative ability. Why not field drums?

Composers may want you to play it safe. They might expect you to follow the spots and be a slave to the printed page. But the composer is not responsible for the way you sound and you can't tell an audience, "Hey, this march would have sounded better if I had played my part differently." Don't tell them, show them.

Some of the best examples of the well-

known "Tension and Release" techniques used in music are found in dance-band charts and march music. But, unfortunately, most marches in print today were composed in the early part of this century, during a time when drums were to be "felt but not heard." Sure, there were a few experiments. The great march kings were innovators. They tried to explore some of the possibilities of percussion instruments. But their ear, training, and thinking was tied to the 19th century music.

Why, for instance, were so many pickups to the next strain written with a rest in the drum part? The best answer I got (and there were few musicians with an answer) was that the composer felt it more important to set up a sonority rather than a "feel" for the next strain. That is pure 19th century, or chamber music thinking.

Today, thanks to big bands, jazz, and rock bands, drummers and composers are ever questioning the different ways drums bring feeling to music. And they are finding their answers. All we have to do is take these answers back to the early marches and use them to bring out all the music those marches contain.

For example, there are places in many marches where the drums can actually set up the brass in much the same way a dance drummer will set up a shout chorus. Watch for the four-loud-bars-four-soft-bars sequence, usually in the second strain. If the brass begin their loud part with eighth notes off of one, hit them with an accented-fortissimo roll on one, followed by 5's or 7 stroke rolls to the end of the four bars. Continue into the soft part with soft afterbeats; then hit again with your roll. Finish out the strain, playing the repeat exactly the way you did it the first time.

The best place I've found to use the

above technique is in "On The Square" by Frank A. Panella. Frank's drum part "preps" the trumpets a few times, (the theme is repeated in the last strain), but they should be prepped *every time* with a whole note, fortissimo roll. Also, he wrote a very thetic sounding rhythm for the loud part and the 5's and 7's mentioned above would help to lighten and broaden the snare drum and give more support for the trumpets.

But this is by no means the only technique or the only march with which you can play around with your part. In fact, the march most experimented with by arrangers, conductors, and instrumentalists is also considered by many to be the best march ever written, Sousa's "Stars and Stripes Forever." The late Arthur Fiedler's "unwritten" Grand Pause before the last strain of that march is fantastically successful.

If you're a responsible musician, then like a dance-band drummer, you won't try to force a meaning into your part that has no intelligent place in the music. You won't try to bury your brothers too deep with your playing. Like a dance-band drummer, you can punch the brass, soothe the reeds, and follow the melodic curve. Force the band into changes of volume, and like a dance-band drummer, *lead the band.*

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Finding The Right Teacher

Peter Magadini holds a Bachelor of Music degree from the San Francisco Conservatory of Music and a Master of Music degree from the University of Toronto. Mr. Magadini is a professional drummer, instructor and clinician and has been featured with many name artists. He is also the author of Musician's Guide to Polyrythms, Volumes 1 and 2, and Poly-Cymbal Time,

by Peter Magadini

Many of us are now getting a chance to read the biographies of successful and famous drummers. Some are established jazz professionals, others are current rock stars, and still others are all-around studio drummers. Each has an interesting approach to the instrument and thoughts on the best approach to learning. One drummer will say: "I never took a lesson in my life. I just sat down, and started playing." Another talks about the importance of being a well-rounded, complete musician, learning all that you can to survive in a highly competitive field. Yet another compares two totally different players, telling us about one being taught and sounding like it, while the other is self-taught and plays completely intuitively. Some drummers profess the importance of constant practice, while others profess the unimportance of practicing at all. Another breed of drummer will stress the importance of learning on the basic four-piece set, and the importance of listening and playing musically at all times with the proper time feel. There seems to be an endless variety of opinions on which way to go. All the thoughts expressed by so many well-known professionals have to be realized as valid. What we begin to understand from reading these profiles is that there seems to be many ways to learn.

One misconception that should be discussed before anything else is that no one is *self-taught*. In one way or another, all of us learn to play from others. An apprentice cannot isolate himself or herself from other musicians, and then expect to come on the scene, pick up a pair of sticks, and sound like a seasoned professional. Learning can happen in many different ways, but we are all students as long as we continue listening to what others are playing, and to

what others have to say about playing. Many of the finest jazz artists learned from "hanging out" in clubs, listening, and then practicing what they heard. Through trial and error, and sometimes penniless years, an artist began to bloom. This has been referred to as "paying your dues." The university of the street is a tough way to learn; but, at one time, absolutely necessary. Those drummers who had to pay street dues did so because they knew that music was it, no matter what. Many emerged as some of our finest drum artists.

Records and concerts seem to be the way most of today's young players get a chance to hear music, and to hear other drummers perform. Many drummers hear records on the radio, and purchase their favorite. The problem here is that much of the time the drummer is cranking out 2 & 4 at full volume, and doesn't get much of a chance to expand his or her own ideas. Because of the pressure on all of us to make a living at what we love to do, many styles of playing have merged in the last few years. Some jazz drummers have expanded into "fusion" (combining jazz concepts with rock and Latin influences). Many rock drummers are beginning to listen to these, and to traditional jazz drummers for new directions. So learning should be considered at all times an exchange of concepts, ideas and philosophies. In this way, the art grows, and becomes more interesting and exciting to us all.

HOW CAN A TEACHER HELP?

An experienced teacher is one who can help keep your mind open to all styles of playing and encourage your own individual musicality to expand naturally. A teacher can help you with the basics, and at the same time show you how to apply these techniques to the instrument in the most proficient and musical way. A good teacher should be a musician whom you

respect, and look forward to seeing each week. A professional that can save you time. The teacher should provide you with ideas and incentive. The top teachers want only to add to the natural ability of the talented, experienced professional, and to inspire the younger apprentice. This may be a tall order in many places, however the search for the right teacher is serious. No matter what the level of your current playing and experience, a good teacher should be able to help you expand your musicality.

UNIVERSITY INSTRUCTORS

The drum-set player thinking about studying in college should realize that most universities require that you major in percussion. Percussion majors who play drum-set, and drum-set majors who play percussion, are not uncommon these days. There was a time, not so long ago, when the drum-set was not even considered a part of the percussion curriculum. This, for the most part, has now changed. In order to find the right university teacher, or any teacher for that matter, ask questions. Talk to his or her former students. Listen to the students play in musical settings that interest you; stage band, night clubs, percussion recitals, etc. Find out what kind of a musician and person he is. Stay away from teachers with bad reputations, no matter how impressive their degrees, or polished their rhetoric. An error in judgement can cost you years of valuable time. The best school situation is one where the teacher produces students who can play. It is also important to realize that college percussion requires time in other areas, such as theory, piano, music history, and various performing groups. This can help a drummer become a better musician, or might tie a drummer down. You have to decide your own priorities.

continued following page

SYMPHONIC PERCUSSIONISTS

Although many symphonic percussionists do not play drum-set, most can add a great deal to a drummer's basic technique and musicality. Remember that symphony musicians are top professionals, and they know what it takes to master an instrument.

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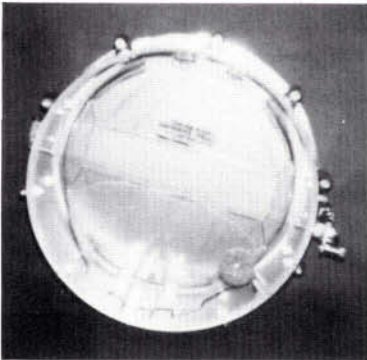
A private teacher, on a one to one basis, may be the answer for many drummers. Again, check on the reputation of the teacher. Call him or her personally, and arrange a meeting. Many top teachers require an audition. Once you have decided to study, relax, and let the teacher influence your practicing program. A professional teacher wants you to get the most from yourself.

You have just read a variety of thoughts on one subject. However, when it comes to your career, there are no simple answers. You first have to decide what goals to aim for, and then proceed to get there in the quickest and most proficient manner possible. It is my personal opinion that the *right* teacher can do nothing but help, and may possibly help significantly.



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THE PRINTED PAGE

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SOLO STUDIES FOR THE DRUM SET:

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by Dennis G. Rogers
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This three book series by Dennis Rogers was written to bridge the gap that exists for the student making the transition from snare drum to drumset. It's a sincere attempt to concentrate on the advancement of good drumset technique combined with the learning of good musical concepts.

Each two page solo deals specifically with one standard rudimental sticking, and nicely weaves that sticking through the framework of rather intriguing drumset solo applications. Of course, with the emphasis so strongly on rudimental applications to the set, the solos do at times have a tendency to come off tightly structured and almost "drum corps" in flavor. The lack of greater levels of rhythmic inventiveness would probably disturb the heavily jazz oriented player. However, the book does not claim to be more than what it is; a three part text designed to take the student from the snare drum rudiments to the application of those rudiments on the drum set. It is successful in that context. The solos are well constructed and musical in a rudimental concept.

Surely, the idea is not a first, though one would find it difficult to recall prior material in which the idea has been presented more comprehensively and effectively. This series could very likely motivate serious students at the beginning stages of their musical maturity. RW



STUDIO/JAZZ DRUM COOKBOOK

by John Pickering
Publ: Mel Bay Publications Inc.
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Price: \$5.95

The contemporary drum set player is required to have developed the ability to coordinate the actions of his limbs to a standard which would have been unheard of a few years back, especially in modern jazz playing. *Studio/Jazz Drum Cookbook* provides a most effective course for understanding the mystery of coordination. By isolating the four vital components (ride cymbal, snare drum, bass drum, and hi-hat) John Pickering completely examines the dexterity demanded of each of these parts.

The notation is simple and uncluttered, presenting the patterns in forms of standard accents and figures. While drummers develop their coordination, they will also think in terms of logically structured rhythmic phrases. The book's 95 pages are divided into three sections, offering drummers the opportunity to see the parts not as separate entities but rather as tonal variations of the entire figure.

The *Studio/Jazz Drum Cookbook* will aid jazz drummers in establishing a more musical concept to their independence. C.I.

LATIN SOUNDS FROM THE DRUM SET

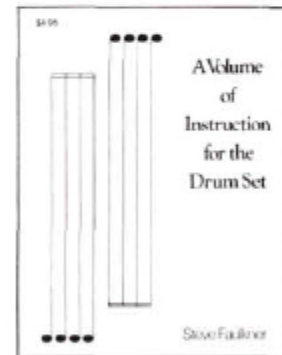
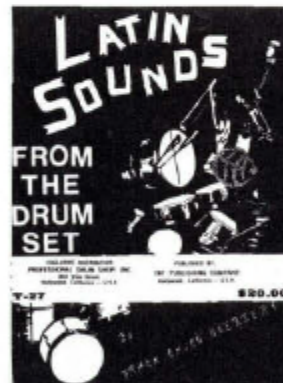
by Frank "Chico" Guerrero
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From the pen of noted Latin percussionist Frank "Chico" Guerrero comes the most comprehensive text on the subject of Latin drumming you're likely to run into. The book was written for the drummer called upon to produce reasonably authentic Latin sounds for the drum set without the percussive assistance of a full Latin-American rhythm section.

Latin Sounds is broken into two main sections, the first of which deals with Cuban rhythms; everything from the more common Rhumba, Cha-Cha and Mambo, to the less familiar Pachango and Guajira. Part two looks specifically at the rhythms of Brazil; the Samba, Bossa Nova and more. Interspersed between these musical examples are up-close reviews of the many and varied instruments of the Latin percussion family.

Along with tons of rhythmic examples, solos and fills, the author has also chosen to make his presentation even clearer through the use of compositions, condensed scores and a wide array of descriptive photographs.

Guerrero has done a superb job of assembling this work, never failing to credit the numerous individual Latin drumming artists whose influence is keenly felt throughout the pages of the book. It's true, twenty dollars is no joke. But this is a lot of book for the money. Three-hundred and twelve pages to be exact. If you're looking for a single investment on a wide and complex subject to add to your library, there's really no need to look any further than this. "Chico" has pretty much said it all. R.W.



A VOLUME OF INSTRUCTION FOR THE DRUM SET

by Steve Faulkner
Publ: Steve Faulkner, 1565 Robb St.,
Lakewood, Colorado 80215 \$4.95

If you like a challenge, then \$4.95 will be well spent on *A Volume of Instruction for the Drum Set*. Here is a book with some refreshing and imaginative ideas. Its sections develop forms of independent coordination and take the reader along a path which progressively becomes more demanding. Each section divides into segments focusing on various skills of synchronization. In some sections of the book sticking is indicated and may be changed to adapt to the drummer's natural feel. There is a strong emphasis toward the syncopation of diversified beats throughout the 44 pages of Faulkner's book. All in all, a welcome addition to percussion literature. CI

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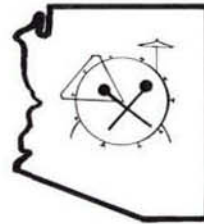
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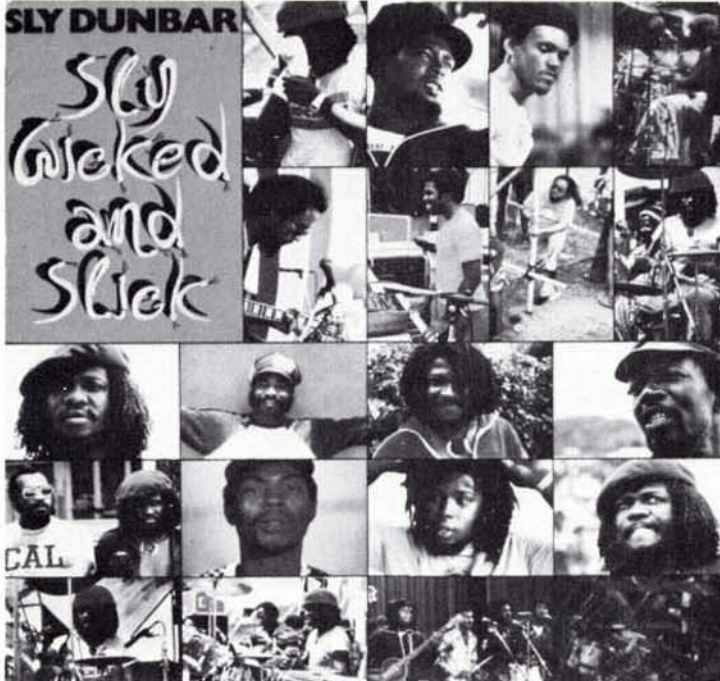
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Brazilian Percussion

by Norbert Goldberg

Brazil has been a rich source of music and rhythm for many years. Virtually every percussionist has a few Brazilian percussion instruments in his "toy" collection. It is important for drummers to be familiar with these fascinating instruments, since by understanding their functions and techniques, we can transfer this knowledge to the drums and expand our rhythmic concepts.

The techniques involved in playing Brazilian percussion instruments are quite varied and may seem complicated. In Brazil, fine percussionists, although playing other Brazilian instruments, specialize in only one or two, playing these with impressive skill and virtuosity.

Among these instruments is the **SURDO**, a large cylindrical bass drum made of light metal whose throbbing rhythm provides the backbone and sets the pulse for the rest of the Brazilian percussion section. The surdo's characteristic rhythm, although quite simple, typifies the essence of samba. The sound of the surdo can be simulated by an unmuffled floor tom struck with a timpani mallet. The fingertips of the other hand are used to muffle the drum.

No. 1

Tenor and snare drums are also used in the Brazilian percussion section. The tenor drums are usually played with one stick, using mostly rim shots, the remaining hand uses a slapping motion and fills out the rhythm by playing on the after beat. The tenor drum is also used as a solo instrument, playing cadences that bring in the rest of the players. Below is an example of a typical cadence and rhythm:

No. 2

Snare drums are played with two sticks, one hand plays a samba rhythm, the other filling it in with a buzz roll played close to the rim.

No. 3

There is much interplay between tenor and snare drums, resulting in very sophisticated rhythmic counterpoint. These drums are also made of light metal, the snare having a few wire strands on the top or bottom head, calf skins are usually used.

The smallest drum used is the "tamborim," a single headed drum measuring about six inches in diameter which produces a very sharp and piercing sound. The tamborim is held with the left hand, the middle finger fills in the rhythm of the right by tapping on the inside of the head.

No. 4

The tambourine or **PANDEIRO**, is also used in Brazilian percussion. The techniques involved in playing this instrument are quite sophisticated and take some time to develop.

The basic pandeiro technique involves a hand motion which combines three areas of the hand; the thumb, the palm, and the fingers. These play a sixteenth note pattern which if properly executed will produce a samba rhythm. The tambourine should be held level or slightly tilted, the striking hand staying close to the edge. The thumb strikes with a sideways motion, as if turning a door knob counterclockwise, and should produce an open ringing tone. The palm and fingers are played with a rocking motion.

No. 5

T = Thumb
F = Fingers
P = Palm

Basic Rhythm

Variation

The **AGOGO** is one instrument which has recently become quite popular, particularly in disco music. Consisting of two differently pitched bells joined by a curved metal rod, the agogo lends a semi-melodic feeling to the rhythmic patterns.

No. 6

High: 2/4
Low: 4/4

Var. 1

High: 2/4
Low: 4/4

Var. 2 Batao

High: 2/4
Low: 4/4

Perhaps the most fascinating instrument of all Brazilian percussion is the **CUICA**, whose roots can be traced to West Africa where samba rhythms are said to have originated. The cuica is a friction drum, and a thin bamboo stick is tucked into the skin inside a single headed drum made of metal or sometimes wood. Sound is created by rubbing the stick with a moistened cloth, thereby causing the skin to vibrate. By using varying pressure on the skin with the fingers of the other hand, many different sounds and effects can be produced. The cuica's sound has been compared to screeching tires, grunts, and barks. One can even play melodies

continued on page 57

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The Editors are proud and honored to announce the addition of **BILLY COBHAM** to the Modern Drummer Magazine Advisory Board. Our thanks to the new member.

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continued from page 33

"I have an intuitive feeling that if I can express what I feel, the public will acknowledge that they feel it. They'll relate it to their own personal experience. What my brother and I have attempted to do is to put together a music that calls on the masses to rise, and to take a lot of the mystique out of the people who are doing things. We feel all people are here to be creative, whether it's creative in any aspect. It's our duty to be creative with our lives.

"I don't feel any conflict between a public (or commercialism) and my music. To me it's honest if you do what you really feel, if it happens to be a hit single or something else. Aside from synthesizer spaces and rhythmic spaces we want to do songs."

The word "synthesizer" is very important. It plays a significant role in the sound of Patterns and Mike Shrieve is one of the few drummers in the world who has actually done and continues to do creative things with electronic percussion.

"I worked very closely with the LeMay family when I lived in Mill Valley with David Garibaldi. They were the original inventors of the electronic drum, the Impakt drums. I had their original set which developed into their other drums which I use on the *Go. Live In Paris* album. I'm using them now and I use the *Syndrums* and the *Synare 125* step sequencer with a computer. Of the *Synare's*, that's the one I prefer because I can set up rhythms with the sequencer. I've always been interested in sequential music. As a drummer it gives me a really good opportunity to program a sequencer that sounds rhythmic and organic and not so electric. I combine them all in relation to the organic percussion instruments in the songs.

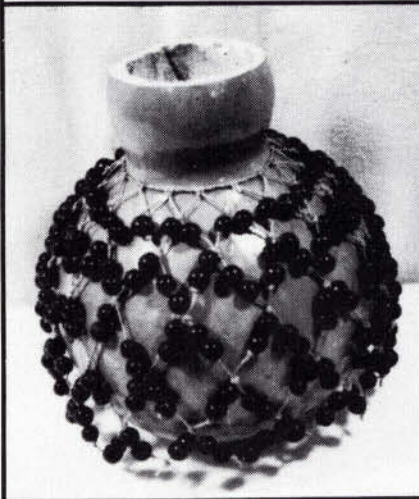
"There's more that I want to do with the electronic drums. Myself and Etienne Lemay came up with a lot of ideas like a bass drum beater where the component was inside the beater. Nothing that I'm using right now. I know all the things I want to do. I think I'm going to have to begin designing an electronic percussion unit that has storage capabilities and will have to be computerized with sequential stuff. I've talked with the companies and they're not really willing to do it now. I want to do it right now.

"I view electronic percussion the way that I view a lot of music. It's like the earth and the sky. The earth is very organic and basic percussion. The sky I relate to cymbals and their sounds. A very spacious synthesis."

When soloing, Shrieve has the ability to weave in and around the rhythm with the grace of a saxophone player. When I told him this he seemed surprised. "I hadn't thought of it like a horn player," he said.

continued on page 61

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KRUPA (cont. from 14)

The '73 Newport Festival was one of Krupa's last public appearances, as the strain of leukemia weakened him further. On October 16, 1973, Gene Krupa passed away at his home in Yonkers, New York. Several months later, Krupa's friends and colleagues including Teddy Wilson, Buddy Rich, Louie Bellson, Anita O'Day, Cozy Cole, Roy Eldridge and many others held a tribute concert at New York's Felt Forum in honor of Krupa's 65th birthday. Lionel Hampton's "Drum Concerto" was performed for the occasion — a memorable and fitting tribute to a man whose spirit lives on through the inspiration he passed on to all drummers.

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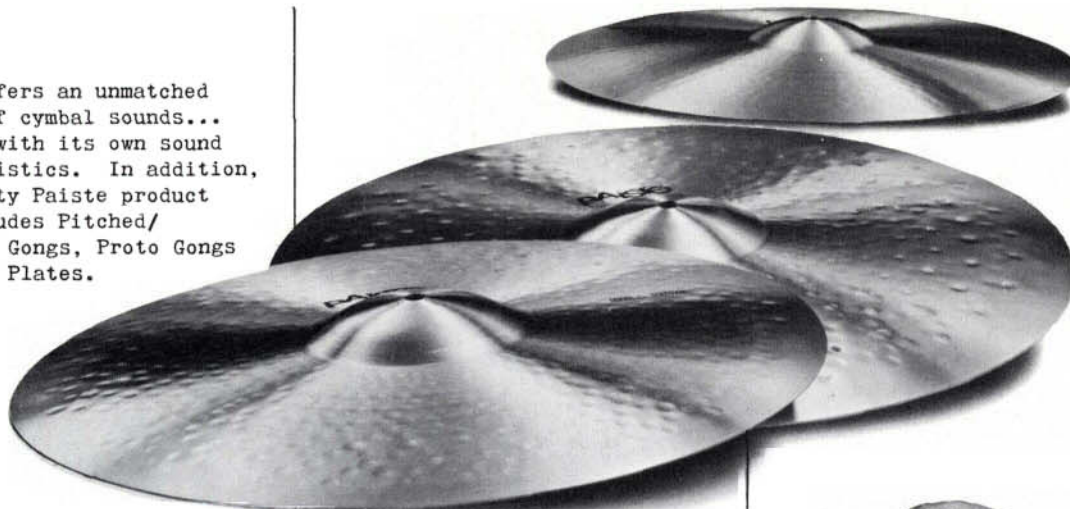
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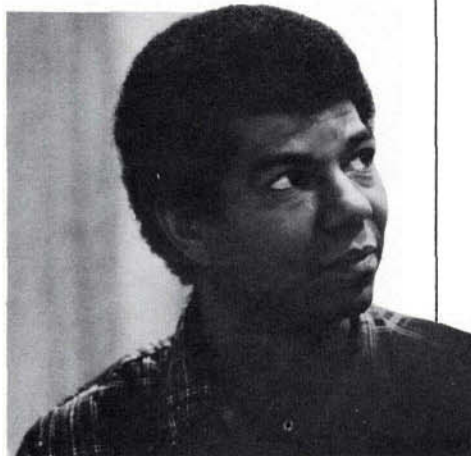
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CARL PALMER

Started playing drums at age 11. At 15 left school and came to London to play in a group. Early in 1970 joined with Greg Lake and Keith Emerson to form "Emerson, Lake & Palmer." A Paiste artist.

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Pollard, meanwhile, is not standing still. In April of last year, Pollard Industries merged with another corporation and moved their manufacturing facilities to a larger building in Los Angeles.

"We've got some proto-types for a percussionist, and we've got one for a mallet player. The only thing mallet players have gotten so far has been a pick up, which is good but not really anything new or different. I've seen a couple other proto-types of things that were a trigger for a synthesizer. Instead of a regular keyboard, you would have the mallet keyboard, which is valid, depending on the sounds and how quick they are to get.

"One of the biggest downfalls of synthesizers has been live performance. You get a big one that's capable of doing everything and then all of a sudden you find yourself halfway between tunes trying to program it. It's not too practical. We're working on a totally electronic mallet instrument," Pollard said.

Pollard is also perfecting their *Duraline* drum sticks and planning a few new surprises for the drum world.

"Pollard International has become one of the most innovative new companies to ever hit the music industry, and has done more for the advancement of drummers in the last two years than has been accomplished in the past one hundred years," Williamson concluded.

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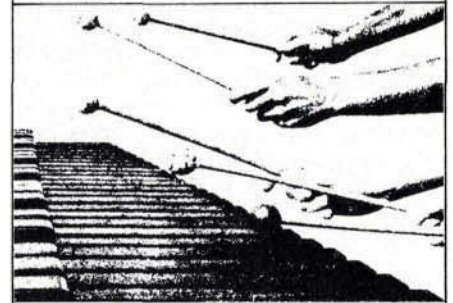
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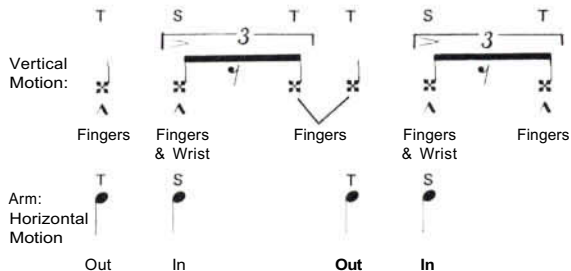
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JAZZ DRUMMERS WKSHP. (from page 35)

moves out. It is the same principle which a string player uses when bowing. The arm may move up or down, but because of a supple and relaxed wrist, the bow stays on the strings in its horizontal path. We reverse the procedure, but the results are the same; tonal consistency and flowing, rhythmic lines. And just as our vertical strokes (fingers and wrist) become shorter with faster tempos, the horizontal movement of the arm becomes shorter, too. The vertical strokes of the wrist and fingers are analogous to the horizontal strokes of the arm.

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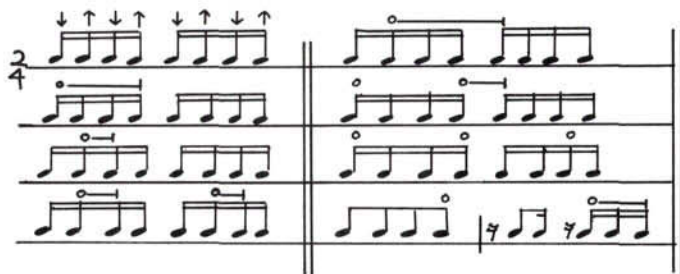
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SOUTH OF THE BORDER (from page 47)

with it. The cuica is held to the body by the left hand, fingers on the skin. The right hand loosely grasps the stick inside the drum with a moistened cloth. Pressing on the head near the bead with the left middle finger raises the pitch; the more pressure, the higher the sound. By rhythmically alternating finger pressure on and off the skin with the right hand's rubbing motion, the contrasts in sound are fully exploited. In some cases, two fingers may be used, one finger raises the sound, while the other alternates on and off the head. Here are some rhythms designed to help you achieve the proper sounds.



Other instruments used in Brazilian percussion are metal shakers of different shapes and sizes, triangles, wooden whistles, small frying pans, and an instrument called the "reco-reco," a scraper which consists of bed springs mounted on a metal sound chamber.

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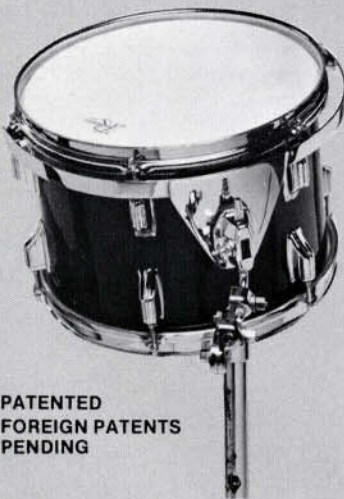
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KRUPA (from page 21)

beat magazine, gave it a rave review. Though the drummer had some trouble keeping up with the faster tempos, he provided the essential and incessant underpinning necessary for a group of this kind, and again more than makes up for the lack of a bass. Pianist Dick Wellstood, long a Krupa cohort, helped things along with his heavier feel, but it is Gene Krupa who was responsible for 99% of the inspiration and swing on these sides.

In the prologue to this piece, Krupa states what he had in mind for all his small bands — namely entertainment, swing, balance and the attitude of wanting to please and communicate. Anyone who either listened to any of the records by the Gene Krupa Trio or Quartet, or saw them in person at the Metropole, the London House, the Hong Hong Bar or the Steel Pier, could not help but realize that Gene Krupa fulfilled all of his intended goals, while simultaneously presenting music of the highest standard. The records bear listening to not only for historical reasons, but for the lessons that the playing of Gene Krupa can teach the modern drummer — how to please, how to swing and how to be an individual.



MD would like to thank the Professional Percussion Center of New York City for the photo of Billy Gladstone in our August/September issue.

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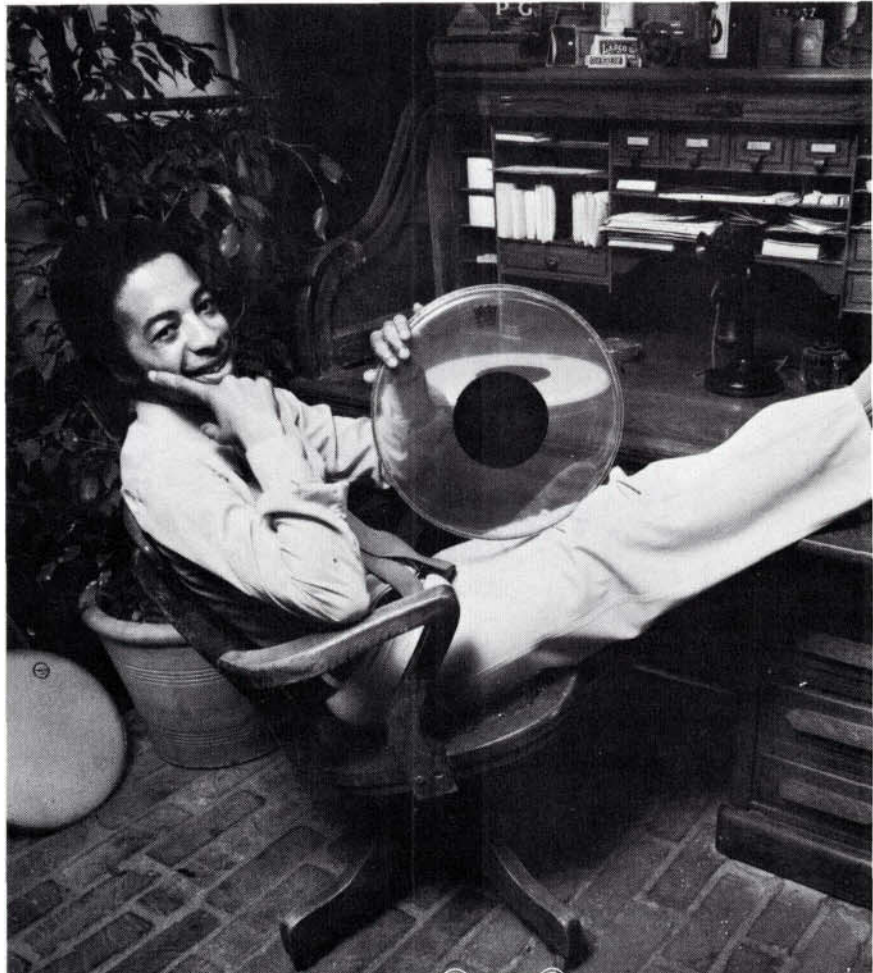
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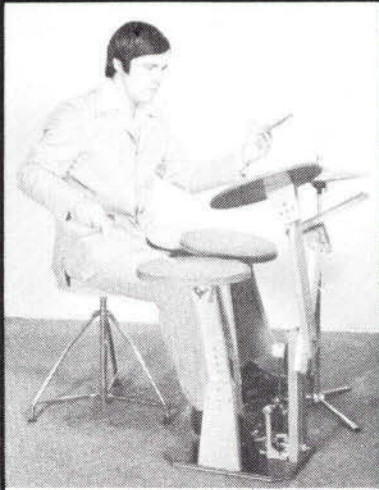
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SHRIEVE (cont. from p. 51)

"As I mature more I see it as a flow of energy. The rhythm that I play contains a flow of energy that is not locked to the rhythm. I'm talking now in a pop or rock context even though I believe in holding the beat.

"One of my drum teachers was Pete Magadini and he used to tell me one of the things about white drummers is that they always try to play too much. That they don't feel confident enough to let it sit. Just let the magic of the groove happen. When he told me that I was already into it. Him telling me that confirmed it to a depth within myself that has lasted.

"I see a sustaining of the rhythm as really important. It has to be in the right context, whether you feel like doing rolls to make it kind of a rolling rhythm or something that attacks you. Or is upbeat. You're not limited. It's like what jazz people have always done. The rhythm is there always implied while you're doing other things. I'm not quite sure how to express that in words.

"Let's just say you don't want to lose the trance ever. I would say one of the closest things to that is Elvin. He never lost the trance of what he was doing. Elvin and I are good friends. I was fortunate at a young age to meet all my heroes. Which was good for me. It's good to meet your heroes because then there's nowhere else to go but with yourself."

When I asked Mike if he studied any drummers in particular he answered, "All of them. Not so much copying but getting to the very heart of what it was they were trying to do, so that I could pick up the intention of their expression. After awhile you find that music is so transparent, it reveals the person. Whether the person comes off like that or not is another story.

"You can get disoriented by meeting your heroes and expecting them to be the way you always thought they were. So, it's always good to meet them so that you can relate yourself to them and move on. It also brings a higher awareness of the music they make and in the way they project themselves as individuals. So, you know that there's something else within them besides the way they project themselves.

"I think the problem with a lot of rock musicians is that they get hung up on projecting on a personal level what they think the music is. The attitude of the music itself. Just like bebop. Everybody was cool. And everybody had to use heroin and everybody had to do this and that. But, now we know that none of that's true. We can transcend those barriers and go across those borders and play anything we want to play and be just as we want to be. A totally unified action throughout the day and throughout your life so that what you play is what you are.

continued on page 65

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GENE KRUPA TRIVIA QUIZ

- Name the first band Gene Krupa worked with out of Chicago around 1921?
 - Paul Whiteman
 - The Rainbows
 - Benny Goodman
 - Frivolians
 - Dixie Kings
- Gene Krupa's hobby was collecting
 - Old drum keys
 - Stamps and coins
 - Cigarette lighters
 - Baseball cards
 - Cuff links
- In what year did Krupa study with Saul Goodman, tympanist with the New York Philharmonic?
 - 1930
 - 1940
 - 1925
 - 1951
 - 1928
- What actor played Gene Krupa in the movie of his life story?
 - James Dean
 - Paul Newman
 - Montgomery Clift
 - Sal Mineo
 - John Garfield
- What famous drummer did Gene Krupa refer to as "The most luminous of all drum stars. The master, the little giant of the big noise!"
 - Chick Webb
 - Dave Tough
 - Sid Catlett
 - Chano Pozo
 - Baby Dodds
- With what record label did Krupa record such instrumentals as "Wire Brush Stomp," "Blue Rhythm Fantasy," and "Apurksody" (a title combination of Krupa spelled backwards and the second half of rhapsody)?
 - Brunswick
 - Victor
 - Columbia
 - Clef
 - Decca
- As the drummer in the pit band of George Gershwin's "Strike Up The Band," what renowned musician helped Gene learn to read his drum music by humming the parts to him?
 - Red Nichols
 - Glenn Miller
 - Charlie Ventura
 - Tommy Dorsey
 - Lionel Hampton
- Which of the following bands did Gene Krupa *not* play with?
 - Buddy Rogers
 - Tiny Kahn
 - Russ Columbo
 - Mal Hallet
 - Benny Moten
- What female vocalist recorded "Opus One" and "Boogie Blues" with the Krupa-band?
 - Anita O'Day
 - Dinah Shore
 - Peggy Lee
 - Ginnie Powell
 - Helen Ward
- Gene Krupa studied rudiments for the drums from what New York teacher?
 - Sanford E. Moeller
 - George Lawrence Stone
 - Billy Gladstone
 - Haskell W. Harr
 - Charles S. Wilcoxon

ANSWERS ON
PAGE 33

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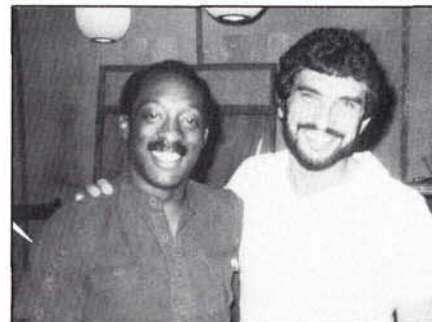
Armand Zildjian, President of Zildjian's domestic operations, said, "The personnel changes are a reflection of the significant growth taking place within the company, which is largely attributed to the more aggressive merchandising and sales activities the company is now engaged in."

POLL WINNERS RECEIVE AWARDS

Modern Drummer Readers Poll Award winners Carmine Appice, Best Rock Drummer; Harvey Mason, Best Rhythm and Blues Drummer and Ralph MacDonald, Best Percussion Instrumentalist, were presented their awards in New York recently by Associate Editor Cheech Iero.



photo by Neil Parman

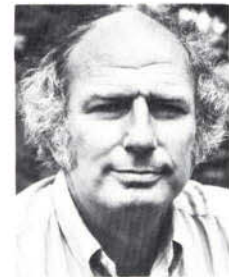


COMPANY ACQUIRES LATIN JAZZ GROUP

The Latin Percussion Jazz Ensemble, featuring (l-r) Eddie Martinez, Carlos "Patato" Valdez, Sal Cuevas, John Rodriguez, Jr. and Tito Puente, recently returned from a successful European tour.

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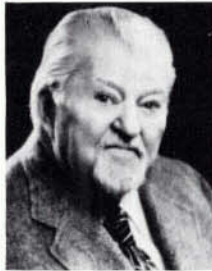
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IN MEMORIAM



Recently, the percussion world lost its beloved teacher, for at the age of 87, Roy Knapp died. Though he had retired from playing in 1960, Knapp remained active, attending concerts and teaching those promising enough to be accepted for lessons. Obviously, Mr. Knapp had a long and successful career, beginning in the 1920's as a studio musician and teacher. He is remembered for his work as the drummer for the CBS and NBC radio orchestras, and was the drummer for *The National Barn Dance* from its inception in 1928 to the last broadcast in 1960. He was also much in demand for movie soundtrack recordings.

Born in Waterloo, Iowa, Knapp received training on mandolin, violin, piano, drums and percussion instruments. He arrived in Chicago in 1921 and became regarded as a highly talented xylophone soloist. In 1938, with the help of his wife Betty, Knapp opened the Roy Knapp School of Percussion. By 1946, the school was fully accredited and offered percussion courses for college credit.

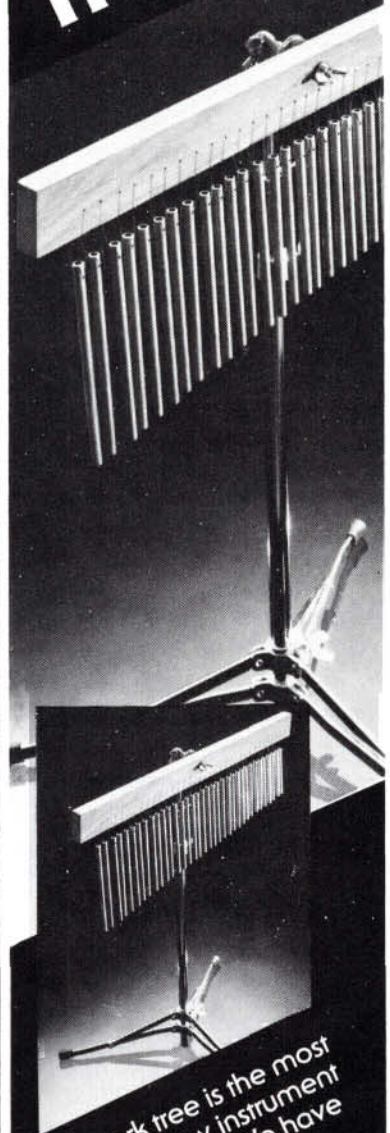
Shortly before his death, Knapp penned some remembrances of his favorite and most famous drum student, Gene Krupa.

"My first meeting with Gene Krupa took place on October 26, 1925. Gene was with his sister, who accompanied him to the Capitol Theatre. I was practicing my xylophone solo for the next week's stage show when I heard the stage door attendant yelling, "Come up Roy, there's a maniac in here." Entering the room, I was amazed to see and hear this boy displaying unusual talent, performing interesting rhythmic patterns with a pair of tympani sticks ... I asked Gene if he had ever taken instruction for the drumset. His reply was a fast never, saying that he thought it would ruin his natural way of playing.

"He wanted to study tympani, but I talked him into studying the drums, even though he was already one helluva drummer."

One memento of Krupa that Mr. Knapp cherished was a picture Gene gave to Roy upon which was inscribed: *To Roy — in sincere appreciation of all you taught me about drums — I will try to be a credit to your name.*

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continued from page 61

"I feel you can make a stronger attempt in your life so that your projection to people will run true with the way you feel about the music that you play. So that it's a direct reflection. I want to make music that kind of goes beyond the music, where it causes an effect that awakens things within people."

Drummers Collective has asked Mike to do some clinics. Until now he was hesitant because, "I didn't really respect some of the people that do them. I always hesitate to talk about technical things although people like to hear it. I prefer to talk about approaches to the instrument. Before you can approach the technical things with the right attitude you need to have the right motivation, so that while you're practicing it's with the right concentration."

"If I was to do clinics, I would try to approach it from the way I feel about rhythms and sitting at the drum set."

In order to get his points across to young people as well, Mike said he would, "play a simple beat constantly enough so that they could see what happens when it gets to a certain point. I know it's a delicate situation and I'm still kind of toying with it myself. I don't mind talking about technical things because it's really necessary, but I'd like to add "why" you're sitting behind the drums."

I asked Shrieve if there was anyone or anything that influenced his music other than musicians.

"DaVinci," Mike answered immediately. "Michaelangelo. We don't have to limit ourselves in our creativity. It can branch out. It can become integral to all of the life aspects. Once you tap into the creative flow you can go anywhere. Buckminster Fuller for his design and concept of life and for his realization of unlimited potential. Edgar Cayce. Patricia Sun is one of my most recent influences. She's a lady from Berkeley, California who has emerged as one of the first female spiritual masters. She's very natural and has a fantastic way of communicating. That's what I like most about her.

"I'd say to anyone who is really playing music or approaching the drums, that they make a serious attempt to get in touch with themselves as to what it is they're trying to express through the drums. To have a real and living faith in the things that they believe, and not give up in the attempt to express those things on the instrument that they have chosen. That it is their duty to find the expression within that instrument and in doing that, you have to be yourself, in order to find what it is you're trying to express. Then other things begin to unfold themselves."



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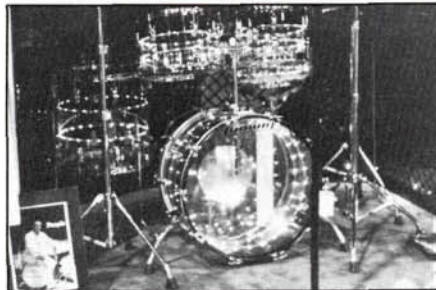
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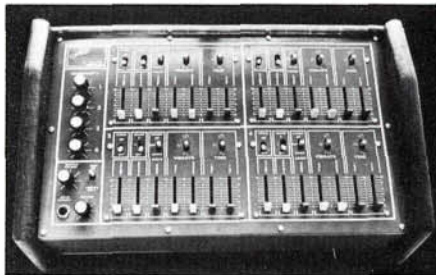
Drums on Parade At '79 NAMM EXPO



Producing a unique stage presence was **LUDWIG'S Vistalite** drums with their built-in Tivoli lighting.



Displayed here is **LUDWIG'S Octaplus** outfit, complete with silver dot heads.



The **Syndrum**, from **POLLARD INDUSTRIES**, is a familiar voice on many recordings. Here is the *Four in One* studio set, along with one of the electronic drums.



Shown here are the new designs in **SLINGERLAND'S** timpani, featuring a lightweight, fiberglass bowl, and an internal tuning structure with a linkage-operated gauge.



SLINGERLAND'S Explosion designed by Louie Bellson was on display, promoting the company's national drum contest. The hardware and trim on this set is bronze-plated.



TAMA'S bid in the world of electronic percussion is the *Snyder*. The *Snyder* allows you to implement synthesis by utilizing your own set to key its effects.

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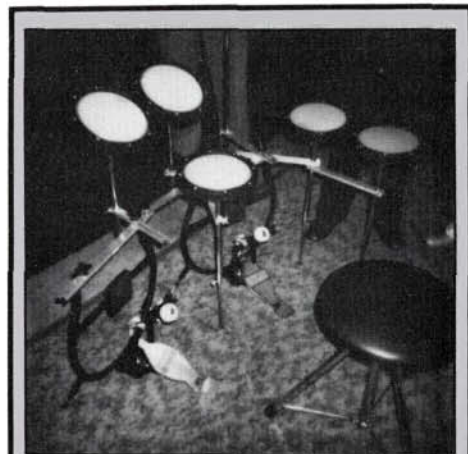
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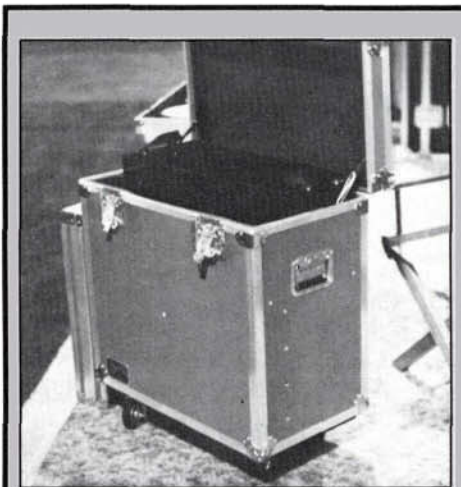
The **TAMA FiberStar** featuring heavy duty hardware is a favorite among drummers.



Quite a few drummers checked out this reversible practice pad set by **CALATO**.



This space age electronic drum set is created by *Synare 3*, *Synare Sequencer* and *Synare Sensor* from **STAR INSTRUMENTS, INC.**




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Producing an almost infinite variety of percussion sounds, the *Simmons Drum Synthesizer* by **MUSICAID** is ideal for creative drummers.



The **ZILDJIAN COMPANY** proudly displayed their latest cymbals and accessories. Shown here are the *Quick Beat* hi-hats, gongs, crotale bar, burma bell and *Brilliant* cymbals.



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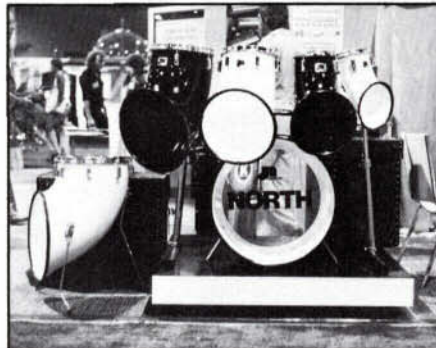
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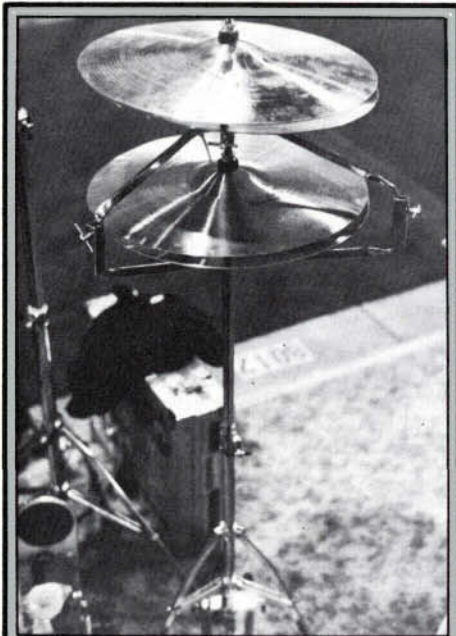
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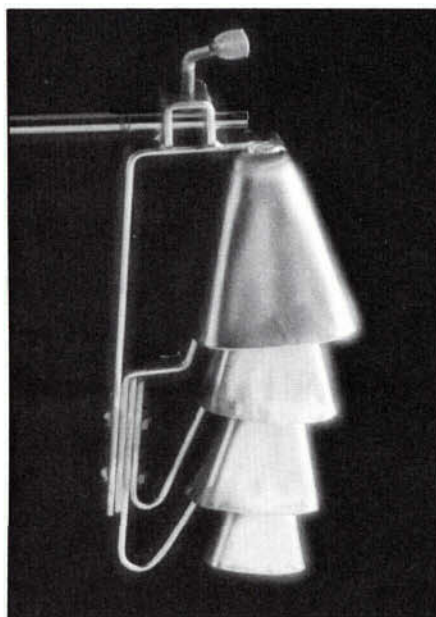
ROGERS *Ultra-Power Eight* complete with *Memri-Loc* clamps is the ultimate set-up for the heavy player.



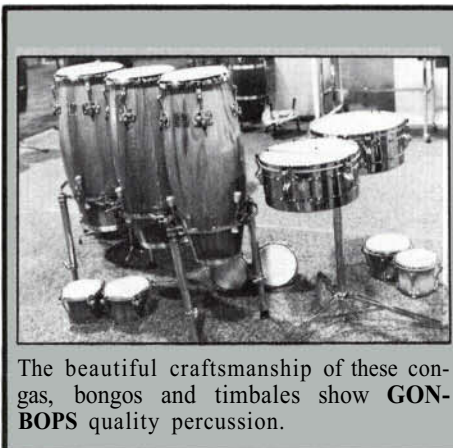
Vic Firth and Lloyd McClausland play a duet on a *Roto-tom* at the **REMO/PRO MARK** exhibit.



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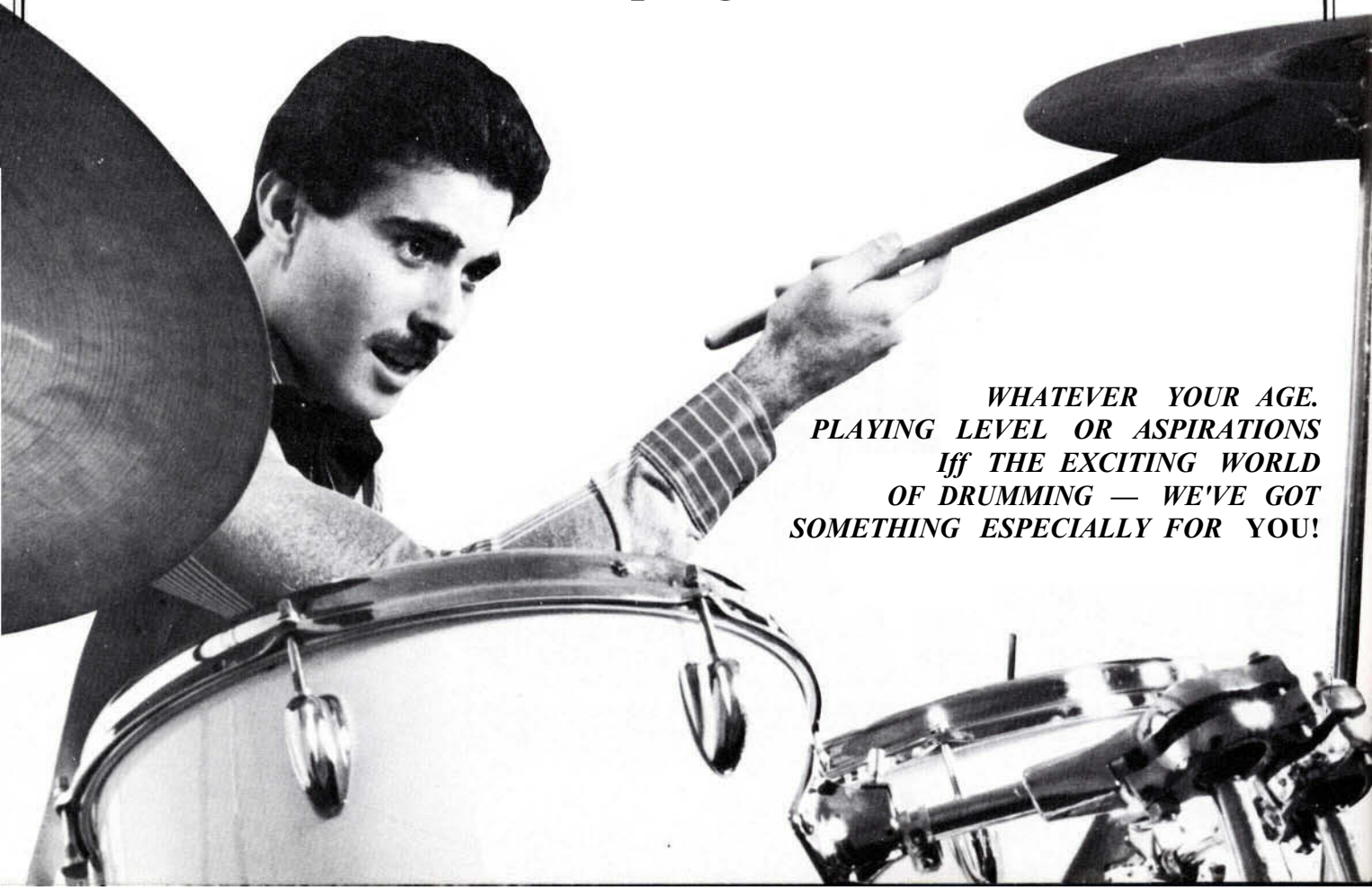
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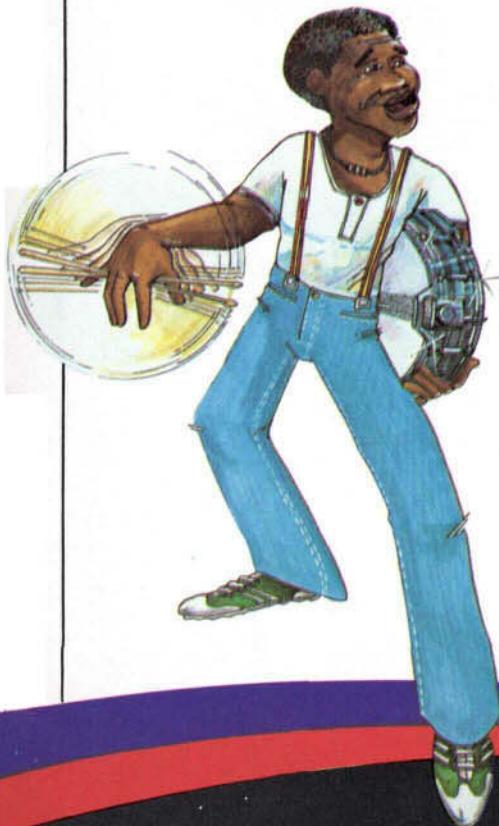


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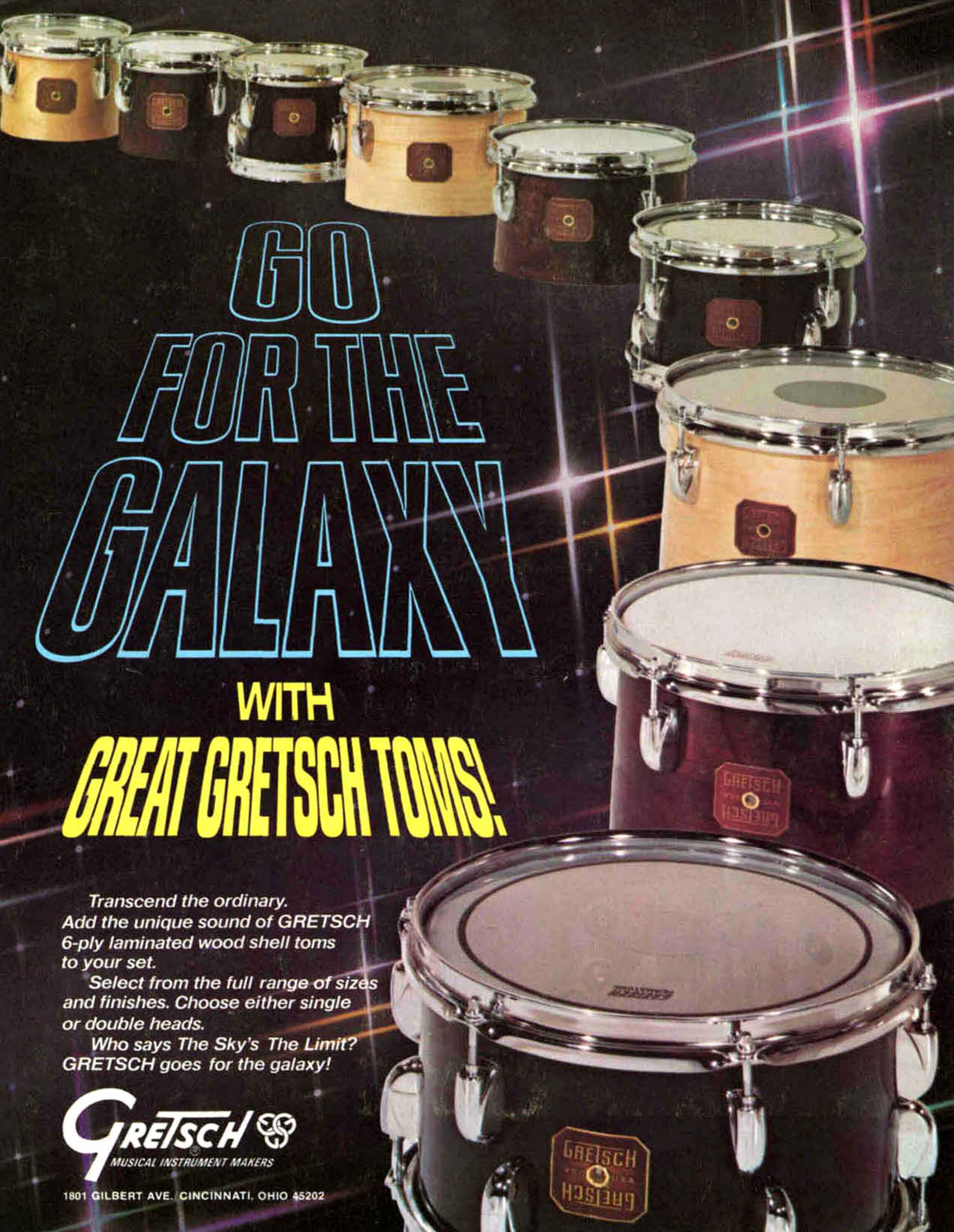


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